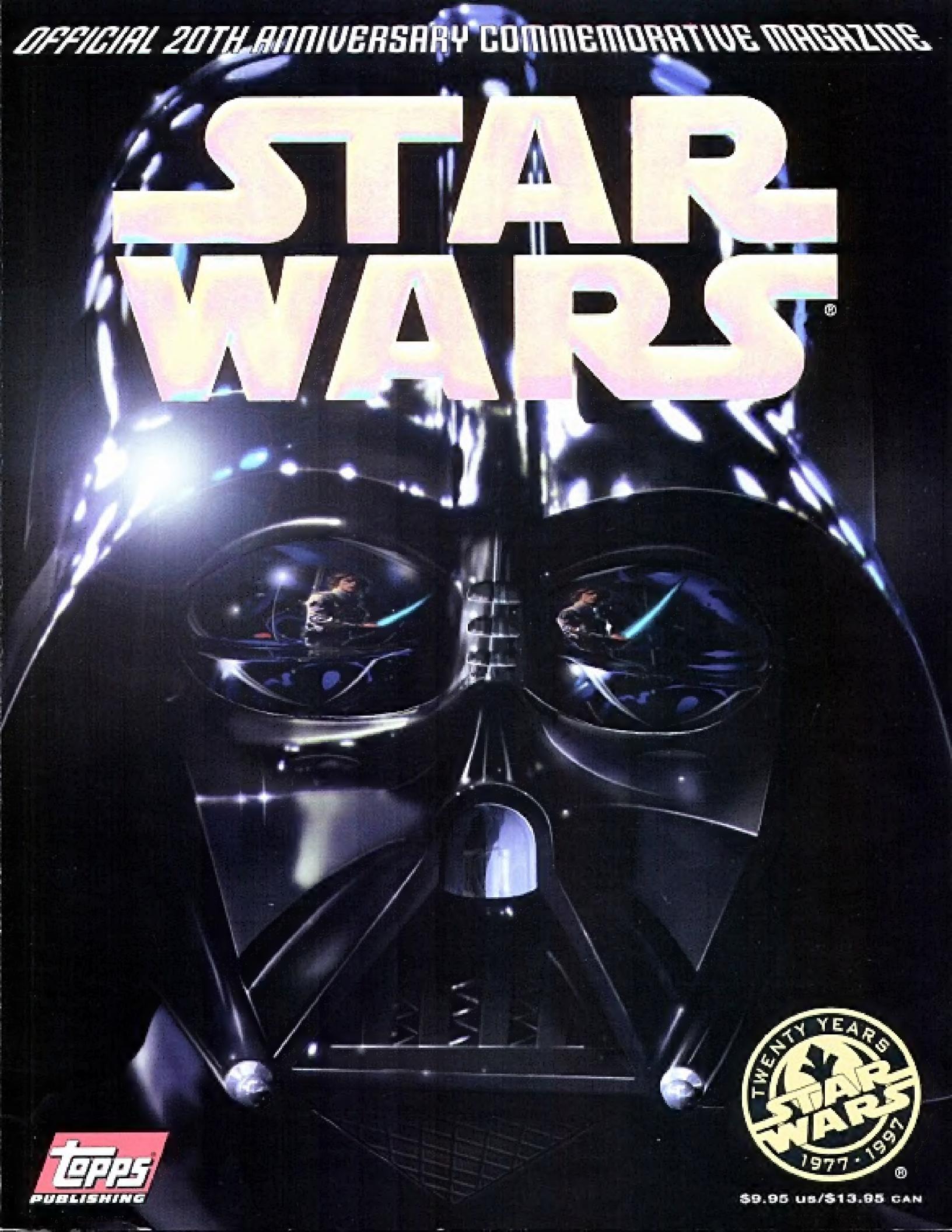


OFFICIAL 20TH ANNIVERSARY COMMEMORATIVE MAGAZINE

STAR WARS®



topps
PUBLISHING

\$9.95 US/\$13.95 CAN



HUNT FOR THE ULTIMATE BOUNTY IN THE UNIVERSE

Kenner

Leading The Rebellion For 20 Years

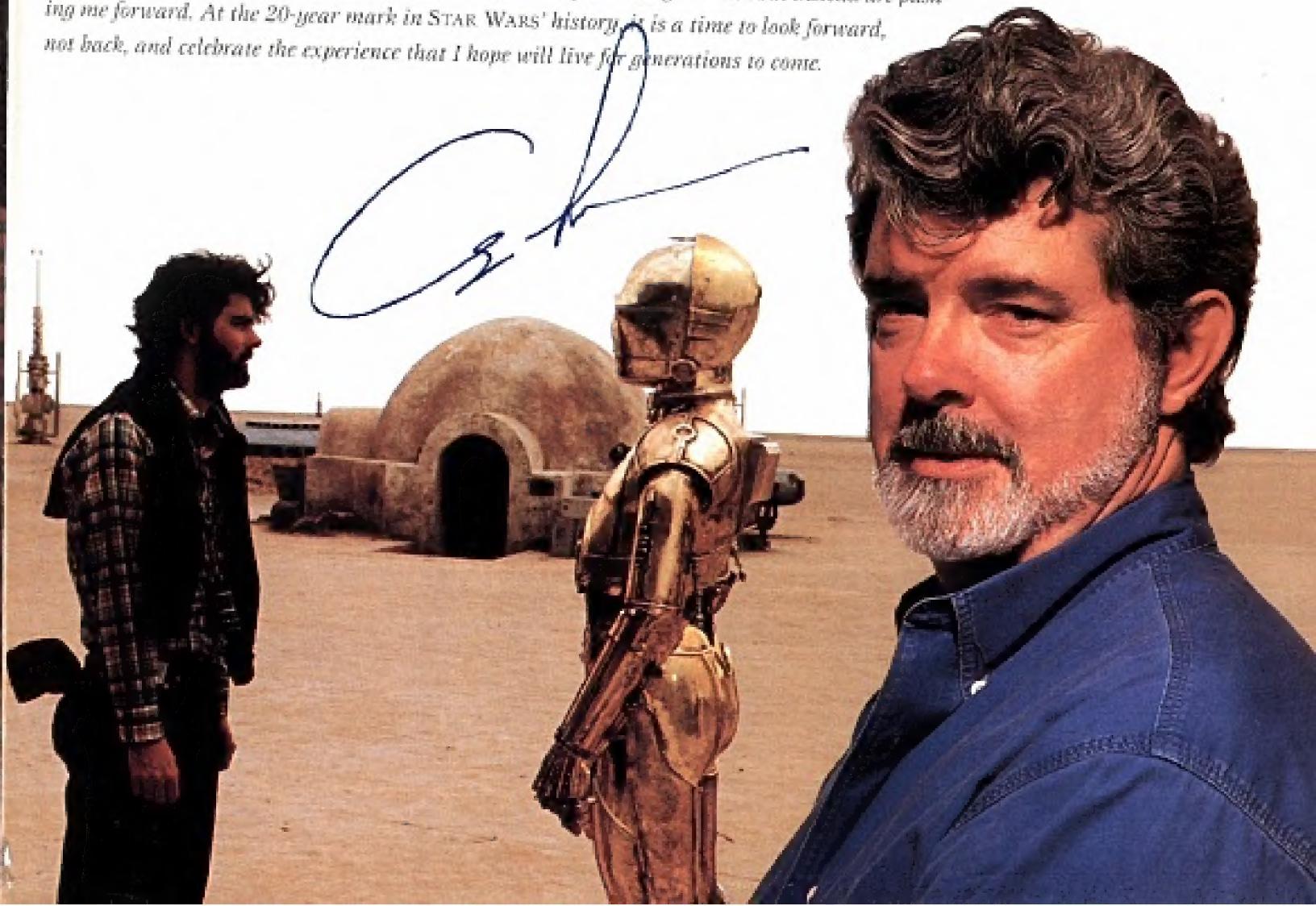
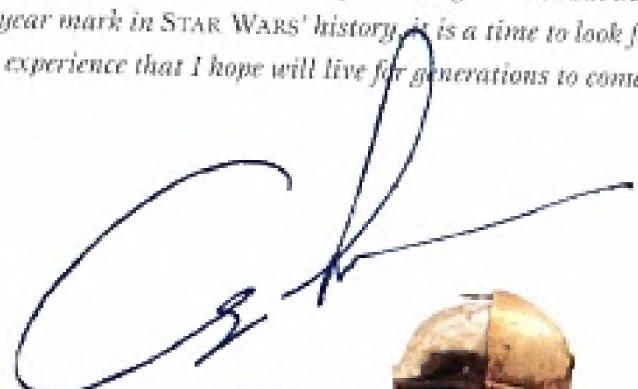
© 1997 Hasbro, Inc. TM & © 1997 Lucasfilm Ltd. All Rights Reserved. Used under authorization.
Some poses require hand support. Each sold separately.

**STAR
WARS**
THE POWER OF THE FORCE

CELEBRATE THE EXPERIENCE

By GEORGE LUCAS

AS WE NEAR THE 20TH ANNIVERSARY of the theatrical release of *STAR WARS: A New Hope*, I am now intimately involved in creating a new *STAR WARS* trilogy of "prequel" films. When *STAR WARS* opened in 1977, I hoped that it would do enough business to allow me to tell more of the story with further films in the saga. To my surprise, *STAR WARS*, *The Empire Strikes Back* and *Return of the Jedi* were bigger hits than I ever could have expected. ♦ But success didn't mean the films were everything I wanted them to be. In truth, each of the films in their own way fell short of my ideal creative vision. We ran out of time and money, which is inevitable in making movies, and I had to compromise to meet schedules and budgets. I was also frustrated because the technology of the time did not allow the full realization of all the special effects sequences that I had in mind. Today, with the digital-imaging technology that Industrial Light & Magic has pioneered, I have had the rare opportunity to go back and complete the first trilogy the way that I originally intended. ♦ Working on the *STAR WARS* Trilogy Special Edition has helped me to get back into the world of *STAR WARS* and begin work on the prequels. After *Return of the Jedi* was released in 1983, I refocused my life away from *STAR WARS*. There were three areas that became most important to me: raising a family; getting my company to be self-sufficient; and advancing the technology to enable me to make films the way I envisioned them, without the many compromises of the past. ♦ I've now spent 10 years addressing those areas, and today they are no longer holding me back but instead are pushing me forward. At the 20-year mark in *STAR WARS*' history, it is a time to look forward, not back, and celebrate the experience that I hope will live for generations to come.



ALONG TIME AGO...

IT IS HARD TO BELIEVE that 20 years have gone by since Luke Skywalker and Darth Vader first entered our lives. Almost from the moment *STAR WARS* was released in 1977, the movie and its characters became part of our culture. Whether you loved *STAR WARS* or not, it's safe to say—especially considering that you're reading this magazine—it touched your life in some way.

Now it's back in the theaters, along with its sequels, *The Empire Strikes Back* and *Return of the Jedi*. The occasion is sure to stir up a lot of *STAR WARS* talk, in the media, at work, at school and elsewhere in the galaxy.

What is it about *STAR WARS* that makes it such an icon? Is it just a fun film that nostalgic moviegoers want to see again (or, for many others, the first time)

on the big screen? Is it the classic tale of good vs. evil? Is it the special effects? Is it the mythological hero's journey?

Editing this commemorative magazine, as well as the quarterly *STAR WARS GALAXY MAGAZINE*, has provided me with a unique perspective on all things *STAR WARS*. I am constantly amazed at the passion out there for the movies, not only among the legions of fans, but also among those like myself who have a professional stake in *STAR WARS*. I can't definitively answer the questions above—though the articles in this publication make a case for each.

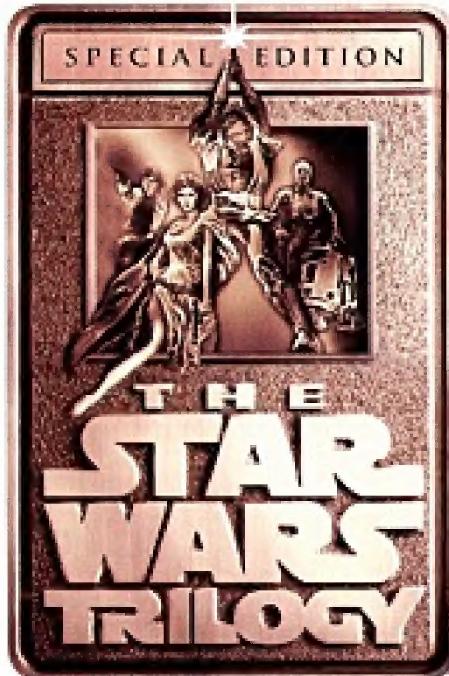
I choose to believe what George Lucas has said all along. He knew he'd have to do something on the occasion of the movie's 20th anniversary. Yet instead of just rereleasing *STAR WARS* in

theaters, he chose to give us a *Special Edition* of the entire trilogy. Certain things he wasn't able to do when filming the original have bugged him over the years. So what better opportunity—now that he has the time, money and technology lacking in the mid '70s—to go back and make all three films the way he'd always envisioned them?

Purists might object to fiddling with what already is, but they have the originals on video. In my humble opinion, the *STAR WARS Trilogy Special Edition* is a grand opportunity to see three terrific movies the way they were meant to be seen. I hope you enjoy them, too, and that this magazine helps you understand to an even greater extent what makes *STAR WARS* so special.



SPECIAL EDITION



EDITOR
BOB WOODS

DESIGN DIRECTOR
TOM CARLING

GRAPHIC EDITOR
PATRICIA E. BERRY

PUBLISHER
IRAN PRIBODIAN

PRODUCTION COORDINATOR
MARK WEINTRAUB

MARKETING DIRECTOR
SCOTT FULLER

PUBLICITY
JONATHAN BRYLIS

PHOTO RESEARCH
JOSHUA IZZO

CIRCULATION
TOMMI STRAUL

DISTRIBUTOR LIAISON
CHARLIE NOVINSKIE

LOGISTICS
BARRON JOHNSON

CREATIVE CONSULTANTS
LEN BROWN,
INGAR WESTBURG

PUBLISHING ASSISTANT
DIANE ELLIS

CONTRIBUTING PHOTOGRAPHER
ERIC MILLETTE
COVER: SLIM FILMS

LUCASFILM LTD./
LICENSING DIVISION

PUBLISHING DIRECTOR
LUCY AUTREY WILSON

CONTINUITY EDITOR
ALLAN KRUSCH

DESIGN COORDINATOR
JULIA RUSSO

ADVERTISING SALES

BOB ROSEN / H. Q. & R.
(212) 399-9500

Star Wars 20th Anniversary Special Edition (ISSN 1051-1352) is published by The Topps Company, Inc., One Whitehall Street, New York, New York 10004. (212) 375-0300. Arthur T. Sharin, Chairman; John J. Langdon, President. *Star Wars* is a trademark of Lucasfilm Ltd. Text and illustrations are © 1997 Lucasfilm Ltd. All Rights Reserved. Used Under Authorization. Contents of this magazine may not be reproduced, in whole or in part, unless expressly authorized in writing by the Publisher.

Printed in Canada.

OFFICIAL 20TH ANNIVERSARY COMMEMORATIVE MAGAZINE

STAR WARS®

CONTENTS



1 CELEBRATE THE EXPERIENCE

An introduction by George Lucas

6 LAUNCHING THE REBELLION

The creation of STAR WARS 20 years ago incited a revolution in moviemaking

22 WHERE ARE THEY NOW?

For many members of the cast and crew, STAR WARS was the beginning—or the culmination—of a long career in films

36 BLAST TO THE PAST

The STAR WARS Trilogy Special Edition dazzles with new scenes, characters and creatures, treating moviegoers to a fresh look at all three classic films

50 IT TOOK THE WORLD BY FORCE

More than forever changing moviemaking and marketing, STAR WARS remains a phenomenal part of our culture

60 THE STUFF OF LEGENDS

STAR WARS launched a whole new generation of movie licensing and merchandising

72 THE ART OF STAR WARS

Artists' visions of George Lucas' universe have been an integral part of the saga

90 IN GOOD COMPANY

With STAR WARS as the cornerstone, George Lucas' has built an impressive and cutting-edge galaxy of businesses

Lucasfilm Presents a Historic 20th Anniversary Tribute to the Greatest Space Epic of All Time...

STAR WARS®

THE IMPERIAL AT-AT™

The Collector's Edition In Pewter and Gold



Shown smaller than actual size of approximately 7" (17.78 cm) in height and 5" (12.70 cm) in width.

LUCASFILM
Ltd.

The first officially authorized pewter replica of the most famous land vehicle of the STAR WARS trilogy. Intricately sculptured and richly embellished with 24 karat gold.

Based on the plans of the original. Precisely reproduced in solid pewter, complete with satellite dish and each of its laser cannons aglow in the galactic radiance of 24 karat gold electroplate. Just \$195, in monthly installments. Specialty Imported. May the Force be with you.

SATISFACTION GUARANTEED

If you wish to return any Franklin Mint purchase, you may do so within 30 days of your receipt of that purchase for replacement, credit or refund.



In a scene from *The Empire Strikes Back*, the Imperial AT-AT advances against Rebel forces on the ice planet Hoth.

The Franklin Mint
Franklin Center, PA 19051-0001

Please mail promptly

Please accept my order for the STAR WARS IMPERIAL AT-AT authorized by Lucasfilm Ltd.

I need send no money now. I will be billed for my sculpture in 5 equal monthly installments of \$39* each, with the first payment due prior to shipment.

(*Plus my state sales tax and a one-time charge of \$4.95 for mailing and handling.)

SIGNATURE _____ All orders are subject to acceptance

MR/MRS/MISS _____ please print clearly

ADDRESS _____ APT. # _____

CITY/STATE _____ ZIP _____

TELEPHONE # (_____) _____

©TM & © 1991 Lucasfilm Ltd. All Rights Reserved. Used under authorization.

16075-15 001



*The Creation Of STAR
WARS 20 Years Ago
Incited A Revolution
In Moviemaking*

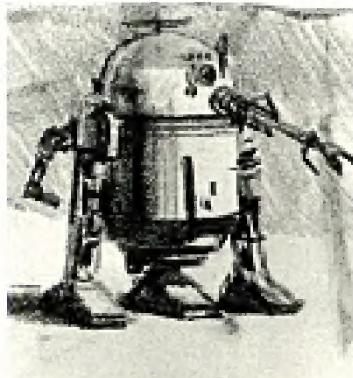
BY MARK COTTA VAZ

Launching The RAGE



On a gigantic sound stage built at England's Elstree Studios, actors Peter Mayhew, Mark Hamill, Alec Guinness and Harrison Ford portrayed Chewbacca, Luke Skywalker, Obi-Wan Kenobi and Han Solo aboard Han's Corellian freighter, the Millennium Falcon.

ELLO



"...it took the paintings of concept artist RALPH McQUARRIE and other FOX executives to stay

In the north of San Francisco, on a country road that winds through groves of redwood trees and rolling hills, mountain lions roam, deer abound and dreams are made.

Along that road is a place, nestled in a valley that for a century was a cattle and dairy farm, called Skywalker Ranch, named for the young hero of George Lucas' famed *STAR WARS* trilogy. Skywalker Ranch is home to the offices of Lucasfilm Ltd., including its production facilities and archives. A short drive to the east, in the town of San Rafael, are LucasArts Entertainment Company, the company's best-selling computer games division, and Industrial Light & Magic (ILM), Lucasfilm's award-winning visual effects house.

Although Lucas has attained power and prestige, it's ironic that he's sometimes referred to as a movie mogul. The very concept was anathema to him when he was fresh out of the University of Southern California film school. For his budding career Lucas aimed for creative independence from Hollywood, and his natural business savvy led to a short-lived partnership in Francis Ford Coppola's fledgling American Zoetrope Studios. In those days all the world was a stage as Lucas filmed his first feature, *THX 1138*, a 1971 movie about a futuristic police state, shot in locations around the San Francisco Bay area (including the subterranean Bay Area Rapid Transit tunnels then under construction and the elegant Marin County Civic Center designed by architect Frank Lloyd Wright).

Those were funky, freewheeling days. When *THX* was entered in a special program at the renowned Cannes Film Festival, the young director, his bank account down to his last \$2,000, strapped on his backpack and headed off for the French Riviera resort town. While he was hardly greeted as a con-

quering hero—Lucas had to sneak into a screening of his own film because he didn't have a festival pass—the scrappy filmmaker did strike a \$10,000 deal with a United Artists studio representative to develop his script for *American Graffiti*.

In the immediate post-Cannes period, with the studio rejecting several early drafts of his script and his finances further dwindling, Lucas was tempted by an offer to abandon his *Graffiti* dreams to direct *Lady Ice*, a heist film for which he was offered an up-front \$100,000 check and profit percentage. Lucas stuck to his plans and saw *Graffiti* through to its 1973 release by Universal. The film's success paved the way for a certain space opera movie. And *Lady Ice*? Although it starred Donald Sutherland and Robert Duvall, the 1973



Wanting to provide Fox with art to supplement his fanciful script and win their financial backing, Lucas hired former NASA illustrator Ralph McQuarrie. In McQuarrie's initial concepts, droid R2-D2 traveled on a large ball bearing which Lucas later changed to three sturdy legs. An early version of C-3PO was feminine-looking, reminiscent of the "robotrix" in Fritz Lang's 1926 Metropolis.

release suffered a swift box-office death and left Lucas with the suspicion that his promising career could have ended up on ice as well.

Everything in Lucas' career to date had been a prelude to the making of *Star Wars*. In rosy retrospect, it was the film that built an entertainment empire and kicked off a mythic saga that has enthralled fans worldwide for the past 20 years. But during the nearly two-year production period, the project always seemed to be skating on the razor's edge of disaster. After United Artists and Universal passed, 20th Century-Fox decided to gamble on the film but was often in a fret about what seemed an out-of-control production with questionable prospects. At one point, it took the paintings of concept artist Ralph McQuarrie—including a rendition of the droids R2-D2 and C-3PO on the twin-sun desert world of Tatooine—to convince Alan Ladd Jr. and other Fox executives to stay the course.

Looking back, the consternation in the halls of Fox was understandable. For one, the science fiction genre in those days didn't automatically mean blockbuster success. On the technical side, Lucas was planning to conjure up an entire universe with a scope and complexity never before attempted. The spacecraft alone were a radical departure from the traditionally shiny disk spaceships of classic sci-fi productions. Lucas envisioned scratched and battered vessels that reflected the rigors and wear of space travel and war—what became known as his "used universe" concept. He also imagined massive Star

to convince Alan Ladd Jr. the course."



McQuarrie's take on Darth Vader evolved from a sort of medieval samurai to the screen version. The artist initially depicted the character wearing a breathing mask so he could pass from ship to ship in space. However, Lucas liked the sinister-looking mask so much, it became a permanent fixture.



Unlike the bright and shiny futuristic transports of traditional sci-fi movies, *STAR WARS* craft, like Luke Skywalker's landspeeder (below), were given an old and weather-beaten look. It was all part of Lucas' idea to create a "used universe" which gave the film more realism.



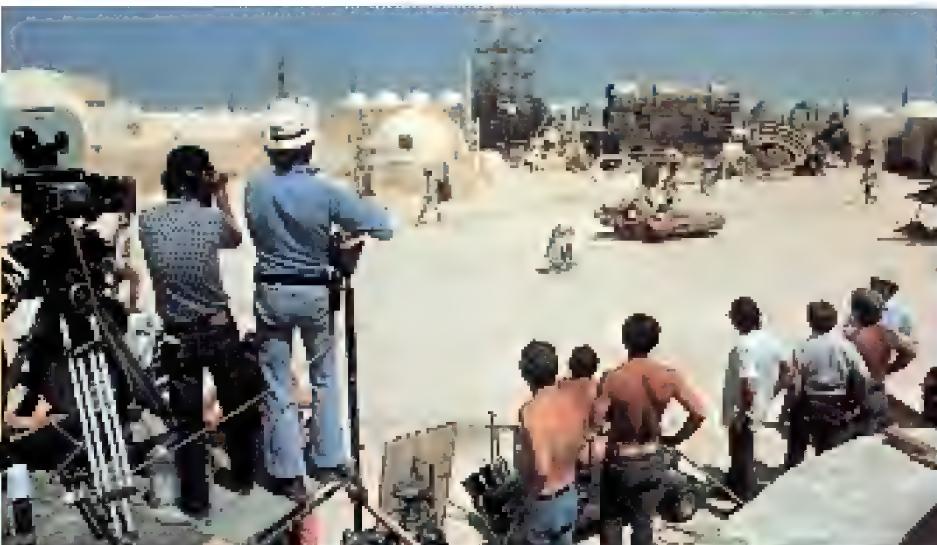
Destroyers rumbling through the heavens and rocketing starfighters engaging in outer space dogfights, visions of scale and speed far removed from the models flown on wire rigs that had been typically used in the past.

STAR WARS featured a cast of unknowns, with the lead roles going to Mark Hamill as the young thrill-seeker Luke Skywalker, Harrison Ford as the cagey smuggler Han Solo and Carrie Fisher as the headstrong Princess Leia Organa.

The novice nature of the actors was underscored by Ford, who worked at odd carpentry jobs in between stray TV roles and bit parts in Lucas' own *American Graffiti* and Coppola's *The Conversation*. Anchoring the production would be the esteemed, Oscar-winning British actor Sir Alec Guinness (knobbed by Her Majesty in 1959) in the role of the sage Jedi Knight Ben "Obi-Wan" Kenobi, and Peter Cushing, a veteran of Great Britain's celebrated Hammer horror films, as Grand Moff Tarkin, the grim-faced Imperial governor.

Other cast members were transformed into virtual walking effects: the muscular David Prowse, who had a small role in Stanley Kubrick's 1971 *A Clockwork Orange*, was encased in the armored helmet and suit of Lord Darth Vader (whose ominous voice, though, was supplied by James Earl Jones); the 7'3" Peter Mayhew, who had played the Minotaur in *Sinbad and the Eye of the Tiger* before being called to audition for *STAR WARS*, found himself fitted into the hot and sweaty knitted mohair and yak hair body suit of the Wookiee Chewbacca; while Anthony Daniels and Kenny Baker would be transformed into the mechanical droids C-3PO and R2-D2, respectively.

"Except for Harrison, Mark and Carrie, the actors proba-



Tunisia was the location for Luke's home planet, Tatooine, but the conditions were less than hospitable with sandstorms and 110° temperatures. Sand regularly caused R2-D2 to malfunction, and a dewback—a huge mechanized creature intended to lumber across the desert in two different scenes—was rendered totally inoperable and stands motionless in the final cut of the movie. (In the Special Edition, computer graphics bring the beast to life.)



bly didn't have a clue as to what the film was about," commiserates Rick McCallum, producer for the upcoming *STAR WARS* prequels. "It must have been extraordinarily difficult to be Darth Vader with your voice being dubbed, or to have to perform in a fur suit in a movie where the principle photography was staged at Elstree Studios in England, a country not used to doing science fiction movies let alone something as visually complex and difficult as *STAR WARS*."

The \$10-million production was contentious from the start. Lucas shot the principle photography in England with a crew that was both suspicious and resentful of the then 32-year-old whiz kid movie maker from the United States. There were also constant problems getting things to work while pushing the limits of special effects. For example, a location shoot evoking Tatooine in the desert wastes of Tunisia had a scene with an Imperial stormtrooper mounted atop a giant "dewback," a planned physical animation creature effect that didn't work and in the final film sits motionless on the horizon.



Mardji, an Asian elephant, was dressed up as a bantha, a pack animal used by violent Tatooine Sand People, also known as Tusken Raiders.



"Lucas was planning to conjure up an entire universe with a scope and complexity never before attempted."



"There were always problems with the physical effects," notes McCallum. "There were things like trying to get R2-D2 to move, and the radio controls wouldn't work, or sparks and flames would suddenly come out and nothing would happen. And then you're taking physical effects from England to Tunisia, where it's 110 degrees and you're working in the sand. This isn't to be disparaging against any of the physical effects guys. I can't even imagine a typical English filmmaker who's been in the business for 25 to 30 years putting down the script which says, 'We see a dewback in the horizon move from right to left.' First, he doesn't know what a dewback is, and then you add in the shipping [of a giant animatronic puppet] and desert conditions."

While Lucas was wrestling with first-unit pressures and the limits of physical effects in England, his stateside visual effects unit was experiencing its own travails. To them had fallen the challenge of crafting such visions as the majestic Star Destroyer, starfighters blasting through the galaxy in the faster-than-light currents of hyperspace, planets spinning in space, the vistas of unknown worlds and a space battle finale above the massive Imperial Death Star. With the exception of such off-world adventures as Kubrick's *2001: A Space Odyssey* (1968), visual effects was not exactly a growth industry. The technology did not exist for much of Lucas' flights of fancy, and the traditional studio effects shops had long since vanished. The buzz from Hollywood was that Lucas was out of his depth, over his head, asking for the impossible.

To create the *STAR WARS* visual effects, Lucas' "Miniature and Optical Effects Unit" (as the future ILM was so designated in the film's credits) had set up shop in a 30,000-square-foot industrial warehouse in Van Nuys, Calif. For harried Fox executives it wasn't so much the several million dollars they were investing in literally building an effects shop from scratch, but the volatile makeup of the crew that dismayed them. Like Lucas, that seminal ILM group was young (average age in their late 20s) and disdainful of Hollywood ways (in choosing up sides in the galactic struggle, those first ILMers felt kinship with the Rebel Alliance). As model shop veteran Lorne Peterson once said, "We had this feeling of man against machine."

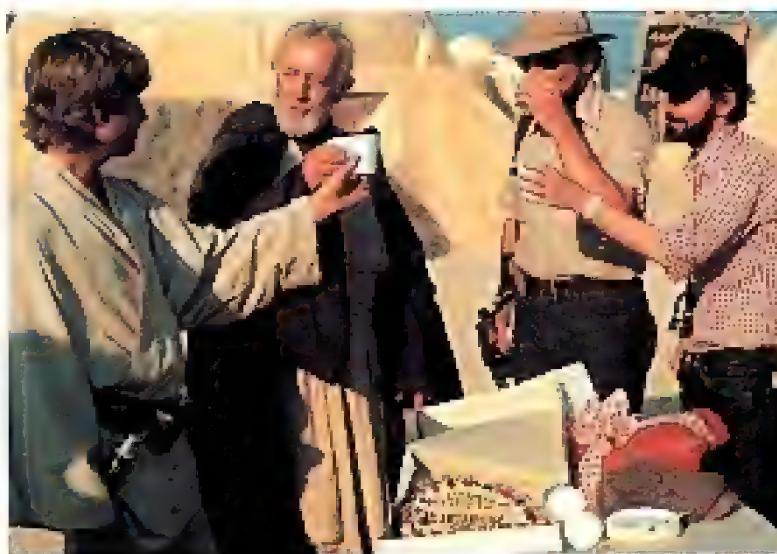
It probably didn't allay concerns that the Van Nuys facility, which operated without a time clock or dress code, had been nicknamed the "Country Club." It wasn't only the hang-loose groove that rankled traditionalists. Many on the lot had never worked in movies, much less a major studio release. Past and present ILMer Paul Huston, for example, was in the University of Colorado's architectural school when one of his teachers recommended him to the production. Huston heeded the call and went to southern California not with stars in his eyes, but with the prospect of gluing plastic parts on spaceship models.

Unlike the slick, well-oiled machinery of today's studio blockbuster, the *STAR WARS* model and opticals set-up often conducted business on the cheap. Model department supplies were often pennies-to-the-dollar purchases made at a nearby government supply store. The facility had a screening room that was later recalled as being furnished in "early Goodwill," with a screen, projector, old furniture and a mattress with springs poking out.

Like the film crew shooting overseas, the *STAR WARS* effects squad had to deal with its share of adversity, as well. There were the constant rumors swirling



One of the most talked-about *STAR WARS* scenes takes place in the Mos Eisley spaceport cantina, where Luke and Ben hook up with Han. They stand out like sore thumbs in this den of iniquity, where the dregs of the universe—pirates, smugglers, bounty hunters and other nefarious types—take refuge. As the Model Mates Band plays, aliens, some with stories as elaborate as their make-up, eye the humans suspiciously. At left, Lucas instructs the actor dressed as Greedo, a Rodian gunning for Han. Near left, an Ithorian, or Hammerhead, a peace-loving alien, keeps his distance from the fracas Luke steps into, while a devilish Devoranian (above) looks on.



around the Van Nuys facility, usually predicting the production's imminent shutdown by the studio. The unit, which had begun as a non-union shop, was also operating in a heated political climate that even engendered rumors of a firebomb threat. (Once the studio and unions came to an agreement, and ILM went union, there was no more scuttlebutt about firebomb threats.)

Of monumental concern to the entire production, and the grim scenario that greeted an exhausted George Lucas when he came home from England, was that the visual effects group—that had been running for more than a year and gone through an estimated million dollars—had only three shots out of hundreds to show for itself. Distraught at the lack of progress, Lucas soon after felt the telltale chest pains of a heart attack. He was taken to a hospital, where he was diagnosed as being in the throes of hypertension and exhaustion. Reduce the stress in your life, he was told. It was while staring in a hospital mirror at his pale, fatigued countenance that Lucas decided he wasn't going to direct another film. (And he hasn't, until now. In September, Lucas announced he would direct the first of the much-anticipated *Star Wars* prequels, scheduled for release in 1999.)

But once you hit bottom, you either crash and burn or rise back to the top. And so it was with the *Star Wars* effects unit. A night shift was headed up by Dennis Muren and Ken Ralston. The studio brought in an old Hollywood pro named George Mather, whose duties included seeing that the lab processing the daily production footage did so in a timely manner. Most importantly, the young visual effects artists—who had seemed all long hair and shortsighted to many observers—turned

out to be as resourceful and hardworking as any veteran Hollywood unit. In retrospect, it was clear that no one had anticipated the implications of starting up a full-service effects shop, particularly one as innovative as that *Star Wars* team.

Members of the original *Star Wars* crew would later recall the time as a kind of Golden Age, with everyone contributing without regard to status or organizational hierarchy. Paul Huston, for instance, went to Van Nuys to glue parts on models but ended up drawing storyboards and not only making models, but even assisting in shooting them.

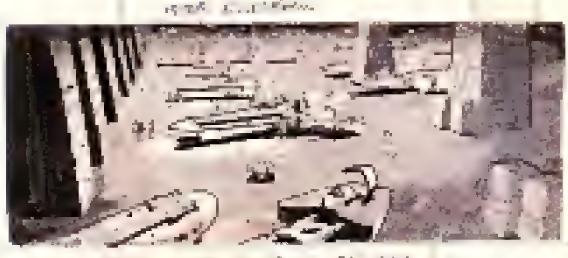
There was a sense of adventure, as well. At one point, ILMers Lorne Peterson, Richard Edlund and Dick Alexander were sent down to Tikal, Guatemala, to film ancient pyramids, a shot that would represent the Rebels' secret base. (Peterson would later observe that the same scene shot today would probably involve a 20-to-30 person crew.) After flying in to Guatemala, the threesome drove with their film equipment in a battered old Volkswagen bus to the ancient pyramids. The site was so overrun by jungle that native hirelings had to help drag the equipment to the top of the pyramid from which they'd be shooting, hacking a path with machetes to the 300-foot summit.

Once up there—at the spot where priests once cut out the hearts of human sacrifices and tossed the bloodied victims down the precipitous stone steps—the trio waited for the steamy sky to clear so they could film a jungle vista broken by the peaks of crumbling pyramids. In the final shot, which features a composited element of Han Solo's *Millennium Falcon*, a Rebel guard surveys the horizon with field glasses; that's actually Peterson in costume, chosen to stand



Even the Force had to take a break once in a while. Occasionally, the *Star Wars* cast would step out of character, but not out of costume (it would take too long for them to get back in!). From left: Hamill, Guinness and Lucas cool off in the Tunisian desert during a celebration for Sir Alec's birthday; Anthony Daniels stops for a cigarette break; actors shed their Jawas head gear in the desert (Jawas are the Tatooine scavengers who sell R2-D2 and C-3PO to Luke's uncle, Owen Lars); Carrie Fisher is dabbed with a little make-up before filming the final sequence; actor Mayhem, relaxing in his yak and mohair Chewbacca costume, found the suit more of a sauna ("The heat was incredible," he remembers); Guinness and David Prowse (sans his Darth Vader regalia) rehearse their pivotal lightsaber duel scene with the help of a fencing instructor and director Lucas.

"The novice nature of the actors was underscored by Harrison Ford, who worked at odd carpentry jobs in between strag TV roles and bit movie parts."



From drawing table to sound stage, the crew realized the main hangar deck of the secret Rebel base on Kavin Four, where Luke and Rogue Squadron prepare for the assault on the Death Star. From top: A McQuarrie production painting sets the scene; the original storyboard of the Rebel fleet by Gary Meyers, Paul Huston, Steve Gowley and Ronnie Shepherd, under the direction of Joe Johnston; Lucas, at ILM, eyes a model of the X-wing fleet; the completed set as actors ready the "real" starfighters for battle.



at the pyramid's dangerous precipice because he was the only one of the three without kids. Because they hadn't brought appropriate props, "actor" Peterson was festooned with a couple of photographer's light meters tied together with gaffer's tape.

That original effects team was also in the vanguard of developing new ways of making movies. Part of the earlier union problem could even be traced to the fact that the unit wasn't working exclusively in the traditional materials of wood, plaster and steel. The model makers alone were experimenting with different kinds of plastics, silicon, epoxies, machined aluminum and other innovations.

Most importantly, to create the film's complex multi-element composite shots, a new technology had to be invented. The driving force of the work was still the traditional optical compositing techniques, in which a device called an optical printer combined separately filmed elements onto new film. But ILM's wrinkle would be complementing optical compositing with "motion control," a breakthrough process by which cameras, models and other hardware could be programmed to make specific, repeatable moves. Thus, separately filmed elements could be programmed to sync-up with each other and look like a single filmed image when optically composited. Leading the charge on that front would be Photographic Effects Supervisor John Dykstra, whose team developed a motion-control track camera for *STAR WARS* that was dubbed the Dykstraflex.

The *STAR WARS* unit also resurrected old, abandoned technology to work in tandem with their traditional tools and space-age innovations. Such was the use of VistaVision, a wide-screen process Paramount had developed in the 1950s and used for such big-screen spectacles as *The Ten Commandments* and *North By Northwest*. But the format, in

which standard 35-millimeter film ran vertically instead of horizontally through the gate of a camera or projection system, required new theatrical projection systems which theater owners did not want to buy. Although the format soon fell by the wayside, its advantage to Lucas and ILM some 20 years later was that VistaVision allowed the filmmakers to double each film frame's exposure area, resulting in a clearer, sharper picture—"motion picture high-fidelity," as Paramount had proclaimed in the heady, hopeful days of the format's release.

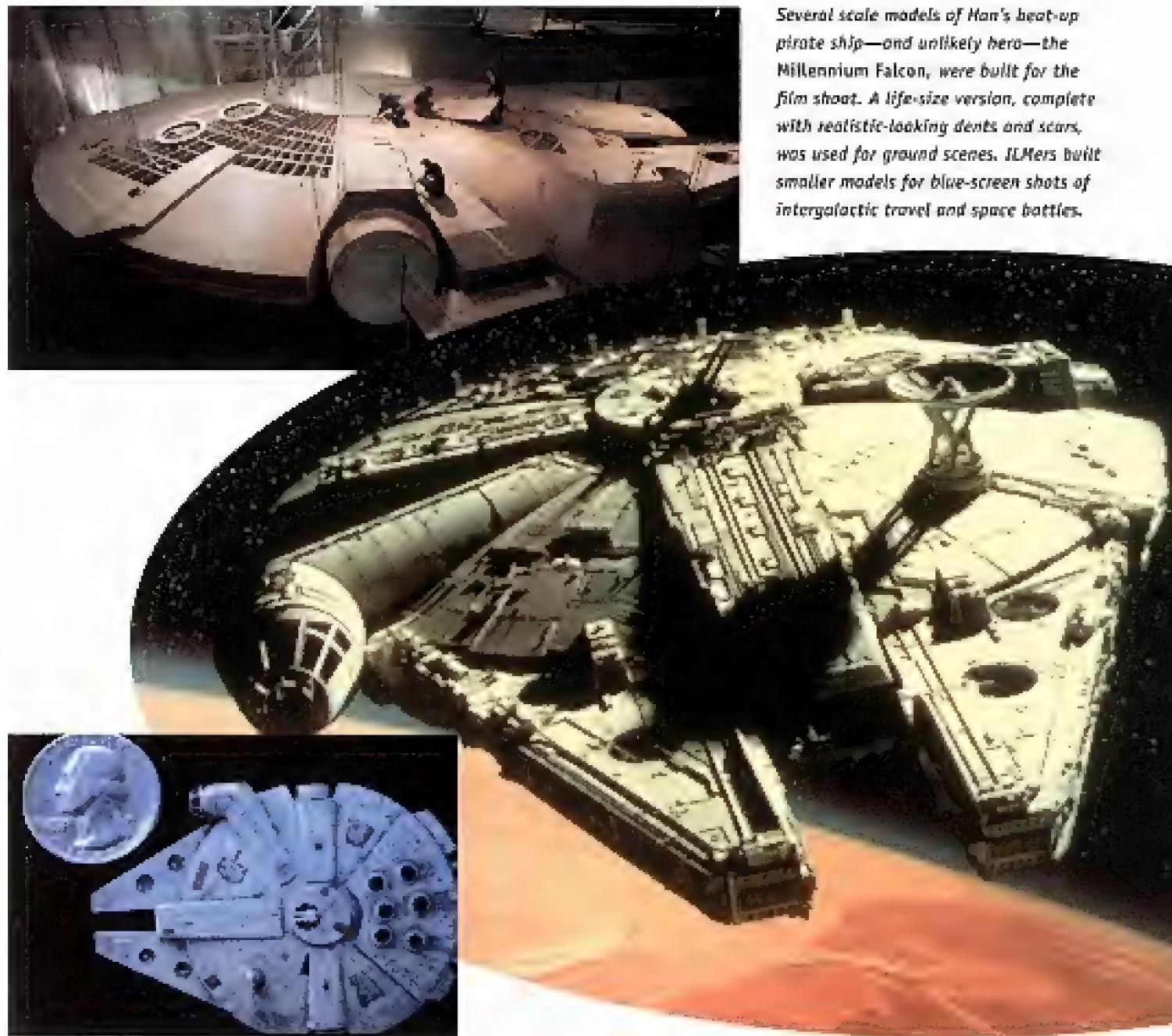
The format was vital to ILM's composite-shot effects. Because the approach of rephotographing separate elements in-

evitably built up film grain and degraded the final image, VistaVision's doubled frame area allowed the creation of composite shots closer to the "first generation" quality achievable when a live-action scene is filmed and cut into the final film without resorting to any kind of optical trickery. After completing their composites in the VistaVision format, the final shots could then be printed out to standard 35-millimeter stock and cut in with the rest of the film.

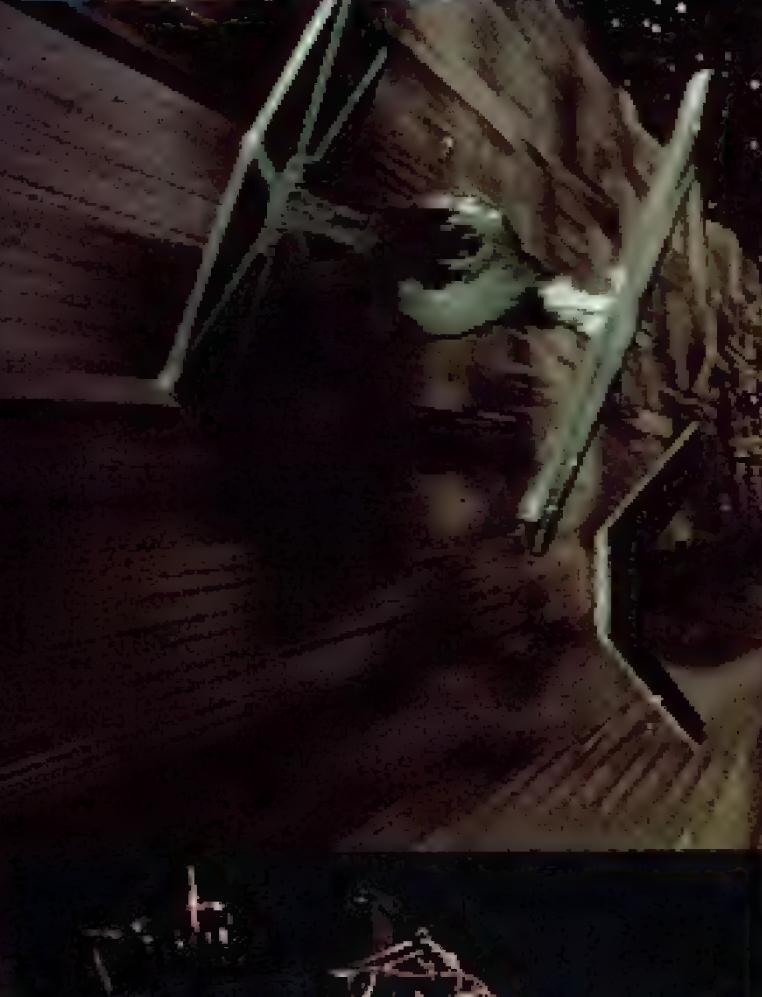
Another bonus for the filmmakers was that abandoned but available VistaVision cameras and optical printers were available at fire sale prices. (The workhorse printer secured during that period, known as the Anderson Optical Printer, was purchased from Paramount for some \$11,000. The same printer, still in perfect working order, has a current market value of about \$300,000.)

Even as the production progressed and the movie took shape, it was

Several scale models of Han's beat-up pirate ship—and unlikely hero—the Millennium Falcon, were built for the film shoot. A life-size version, complete with realistic-looking dents and scars, was used for ground scenes. ILMers built smaller models for blue-screen shots of intergalactic travel and space battles.



"Members of the original *STAR WARS*"



His crew would later recall the time as a kind of Golden Age, with everyone contributing without regard to status..."

STAR WARS spurred refinements of composite photography. Here, the crew builds the scene of the dogfight between Imperial TIE fighters and Rebel X-wings in the Death Star trenches: an X-wing is prepared for a shot; pyrotechnicians shoot an exploding fighter in front of a blue-screen; a camera films the trench background; the Anderson optical printer combines all the footage.



difficult to tell whether *STAR WARS* was a classic or a disaster in the making. There were a few inklings of success along the way, such as an advance look at theatrical trailers in the unit's funky screening room, which seemed to portend exciting things. On a hunch, a few confident effects crew members literally invested in the film's potential success by purchasing some 20th Century-Fox stock (which would end up doubling).

But no one was prepared for the phenomenal impact when *STAR WARS* opened in 32 theaters nationwide on May 25, 1977.

Lucas himself was on the way to a hamburger joint in Hollywood when he noticed long lines and a general commotion at the venerable Mann's Chinese Theater. He was astounded when he saw the words *STAR WARS* emblazoned on the theater marquee and realized those long lines were filing in to experience the work for which he'd personally suffered.

As reports of record box office numbers daily poured into the studio and production offices, Lucas retreated to Hawaii for a much-needed vacation. There, while relaxing on a beach with his friend and fellow director Steven Spielberg, the two built a sand castle to celebrate the *STAR WARS* success. It was during that seaside respite that the duo began to swap ideas for a new kind of movie hero. Spielberg was eager to do an action film in the James Bond tradition, while Lucas shared another of his dreams—a concept about an adventuring archaeologist whose thirst for fortune and glory leads him on a quest for the legendary Ark of the Covenant. The two made a handshake deal, a friendship pact to bring such a hero—later to be dubbed Indiana Jones—to life on the silver screen... but that's a story for another time.

Today Lucasfilm greets the 20th anniversary of *STAR WARS*—the film

Lucas wanted a classical score to accompany his good-versus-evil saga. He'd used well-known music as placeholders in the rough soundtrack, and then asked John Williams (below), who scored Steven Spielberg's *Jaws*, to compose new music that had the same emotional thrust.



NO ONE WAS PREPARED FOR THE PHENOMENAL IMPACT WHEN *STAR WARS* OPENED IN 32 THEATERS NATIONWIDE ON MAY 25, 1977.



*The finale was filmed in the Great Assembly Hall of the Rebel base, where Princess Leia presented Luke and Han (but why not the Wookiee?) medals for their bravery. The cast and crew of *Star Wars* was honored too with unprecedented box-office sales and seven Academy Awards.*

first prequel begins. Last year George Lucas was rarely seen at Skywalker Ranch, opting to spend months at home working on the prequel scripts. More than 20 years ago, the struggling filmmaker had similarly devoted his time to crafting a grand story with compelling characters that ultimately captivated the world. Now he's taking his time creating new adventures, laying out another mythic voyage into the *Star Wars* universe. As Lucas knows all too well, you just don't take shortcuts on a dream. ♦

Mark Cotta Vaz is a senior writer for Cinefex and author of Industrial Light & Magic: Into the Digital Realm (Ballantine Books, 1996), a history of the last 10 years of ILM.

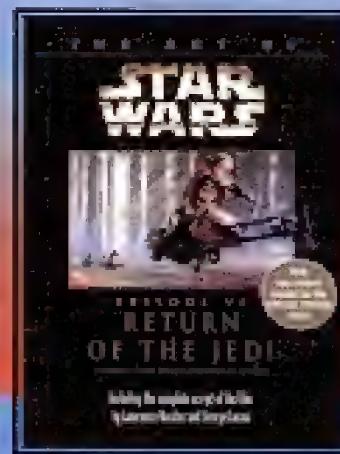
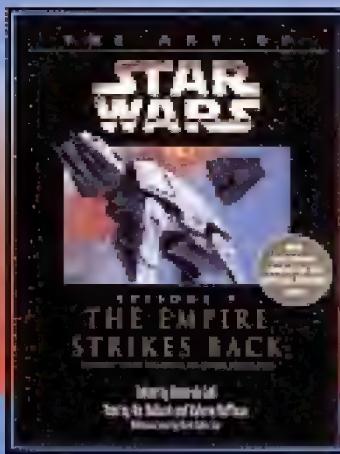
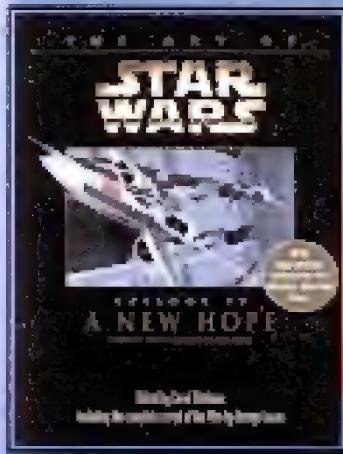
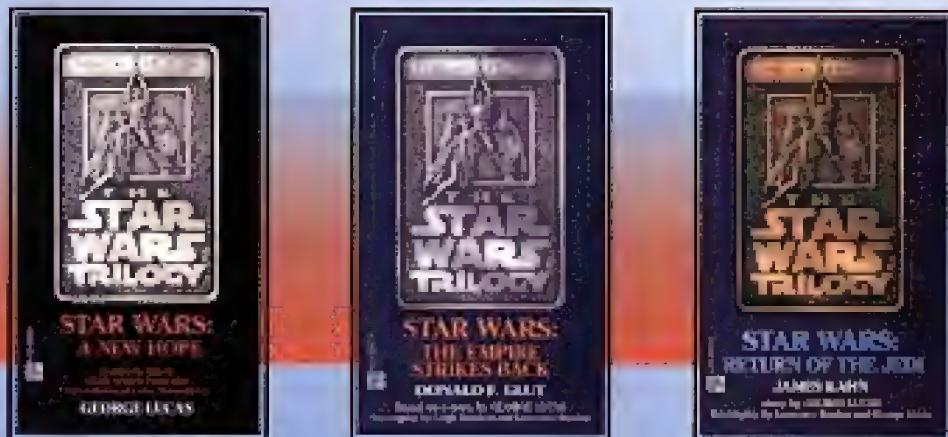
that started it all—with not only a *Special Edition* release, but with ambitious plans for a new trilogy of prequel chapters. The prequels will be produced in a moviemaking environment completely different from the days when Lucas was struggling with non-functioning drawbacks in the Tunisian desert and a ragtag band of visual effects artists working out of a warehouse. This overheated moviemaking climate has, in fact, been directly traced back to the breakthrough visual effects and successful merchandising tie-ins of *STAR WARS* itself.

The launching of the *STAR WARS* prequels is already underway, with Lucasfilm having inked a \$2-billion promotional agreement with PepsiCo in May of 1996 that will cover at least the first of the upcoming prequels. On the creative side, the bar couldn't be set higher: to entrance today's audiences with the same kind of awesome, other-worldly experience that greeted moviegoers back in 1977. One current ILMer describes the prequels as being like the distant rumbling of a yet unseen locomotive.

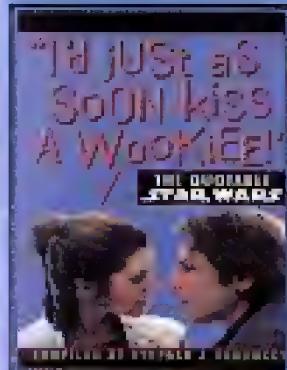
For the man who laid the original tracks and engineered the *STAR WARS* train, 1997 should be a monumental year. Not only will the world celebrate the film's 20th anniversary with enhanced versions of the entire *STAR WARS* trilogy in theaters, but the dawn of a long-awaited new threesome of films will come when full-scale production on the

EVEN IN A FINITE UNIVERSE... *STAR WARS*® BOOKS ARE INFINITELY ENJOYABLE!

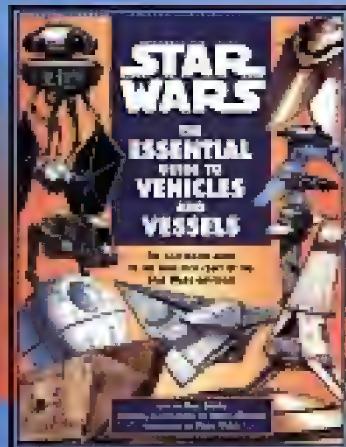
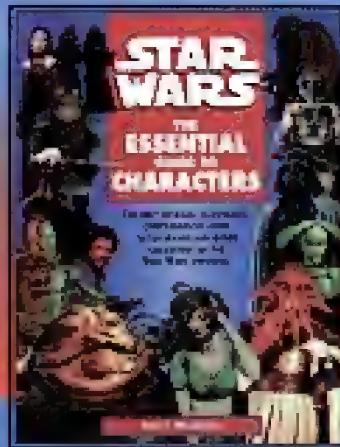
The bestselling novelizations based
on the classic trilogy of films!



A gallery of dazzling visuals
in three behind-the-scenes
bestsellers—now each
featuring *sixteen pages of*
brand-new material!

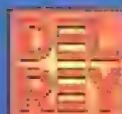


The only detailed,
comprehensive, and
fully illustrated guides
to who's who in the
Star Wars universe—
and what they get
around the galaxy in!



Want to quote
classic *Star Wars*
dialogue with the
best of them?
As Han Solo said,
"That can be
arranged!"

On sale now wherever books are sold.



DEL REY • #1 in Science Fiction and Fantasy
A Division of Ballantine Books

1-800-227-7558 • www.delreybooks.com

Where Are

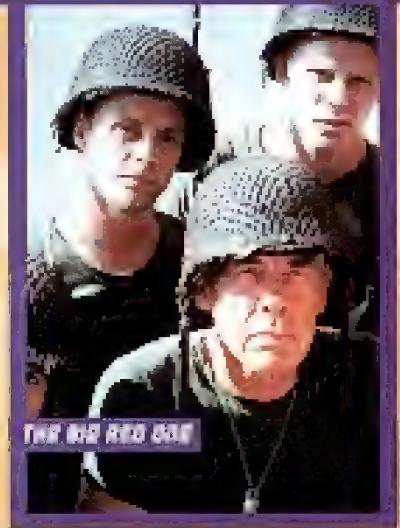
For many members of the cast and
or the culmination—of a long ca

ACTOR: **Mark Hamill**

CHARACTER: **LUKE SKYWALKER**



Since *STAR WARS*: Hamill has enjoyed success in a variety of mediums. In the two decades since the trilogy he's starred in eight Broadway productions, including *The Elephant Man*, *Room Service*, *The Flirt* and *Amadeus*, for which he won a Best Actor Award from the New York Drama Critics. His films include *Sleepwalkers*, *The Big Red One*, *Corvette Summer*, *Silk Degrees*, *Time Runner*, *Black Magic Woman* and *Body Bags* (TV). He's developed a major career as a voice talent, playing Joker in *Batman*, the animated movie, and the *Batman* TV cartoon series. In the last two years, in fact, he's done more than 400 cartoons, including a Saturday-morning animated version of the two *Wing Commander* CD-ROM games he's starred in.

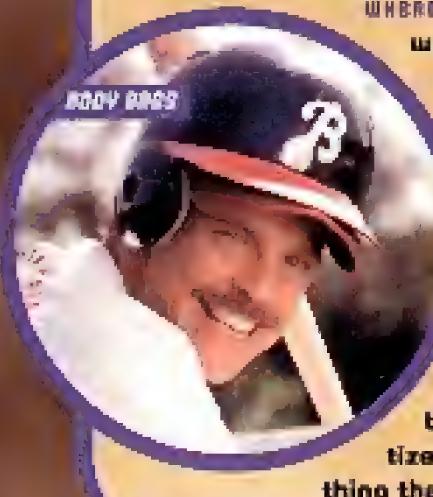


THE BIG RED ONE

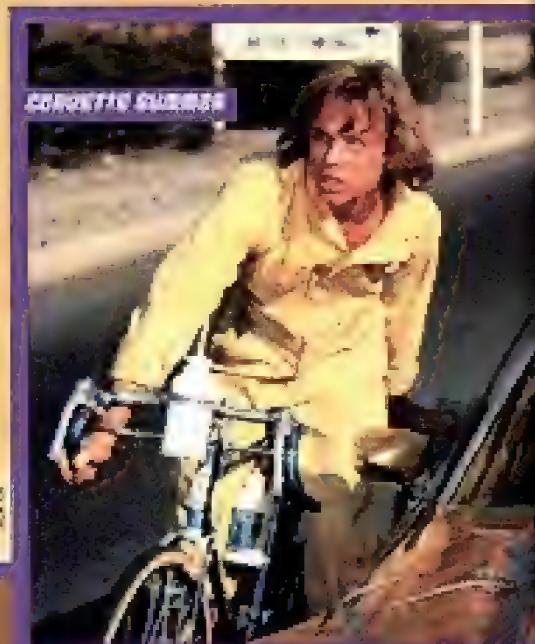
called *Wing Commander Academy*, on USA Network.

WHERE IS HE NOW? Hamill lives in Los Angeles with his wife of 17 years, Mary Lou, and their three kids. He's working on the big-screen version of his *Black Pearl Dark Horse* comic book and a prime-time animated series for USA Network called *The Blues Brothers*.

IN HIS OWN WORDS: "STAR WARS was one of the most amazing experiences of my life. I hear [the Special Edition] is fabulous. I understand that the special effects have withstood the test of time very well, and they've actually redigitized my hairdo because that was the only thing that really dated the film."



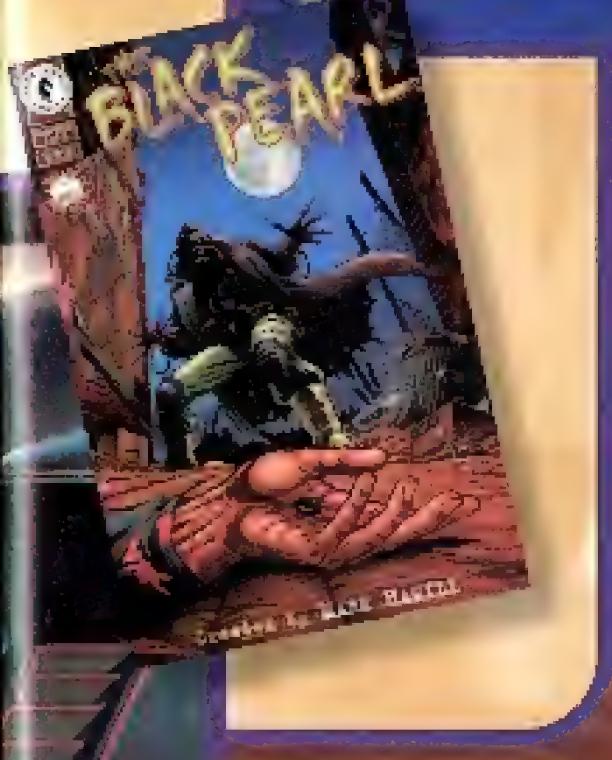
BODY BAGS



They Now?

crew, *STAR WARS* was the beginning—
career in films

BY MONIKA GUTTMAN



ACTOR: **Harrison Ford**

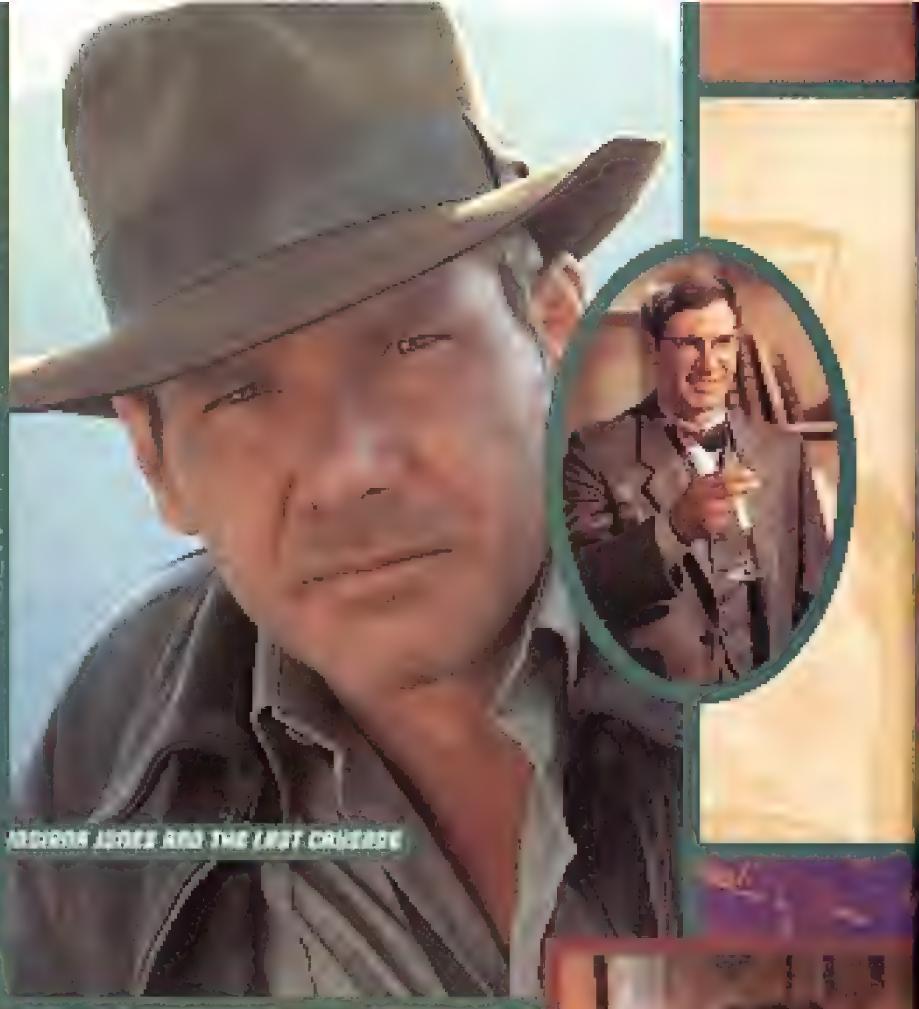
CHARACTER: **HAN SOLO**

SINCE *STAR WARS*: The former carpenter's career hit lightspeed after the trilogy, and the success of the (on average) one film per year he's made since—notably Lucasfilm's Indiana Jones series—has put him atop the list of international top-grossing talents, eclipsing even Sylvester Stallone and Arnold Schwarzenegger. Among the 28 films he's made since '77: *Devil's Own*, *Seabiscuit*, *Clear and Present Danger*, *The Fugitive*, *Patriot Games*, *Regarding Henry*, *Presumed Innocent*, *Indiana Jones and the Last Crusade*, *Indiana Jones and the*

Temple of Doom, Raiders of the Lost Ark, Working Girl, Witness, Blade Runner. He was nominated for the Best Actor Oscar for *Witness* and for Golden Globe Awards for *Sabrina*, *The Fugitive*, *The Mosquito Coast* and *Witness*.



INDIANA JONES



INDIANA JONES AND THE LAST CRUSADE

**ACTOR: Carrie Fisher
CHARACTER: PRINCESS LEIA ORGANA**

BEFORE STAR WARS: Both Fisher's personal and professional lives have been tied into the big screen since she took that famous swing with Luke Skywalker. In addition to such films as *The Blues Brothers*, *Under the Rainbow*, *The Man with One Red Shoe*, *Hannah and Her Sisters*, *The 'Burbs*, *When Harry Met Sally*, *Drop Dead Fred*, *Soapdish* and *This is My Life*, her own struggle with

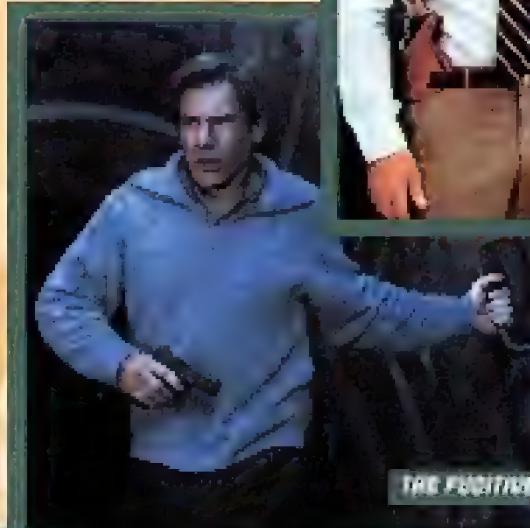


UNDER THE RAINBOW

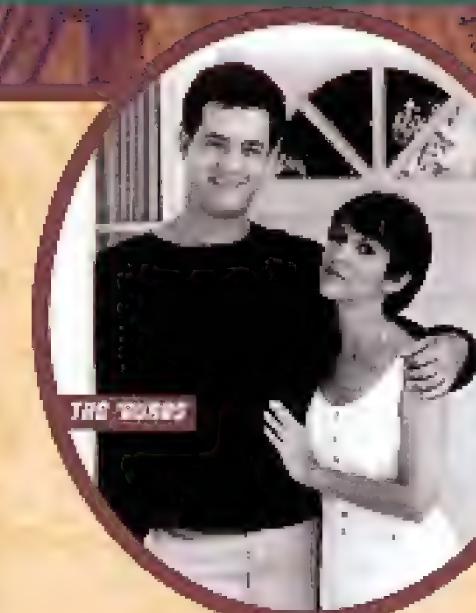
WHERE IS HE NOW?: Ford lives in Los Angeles; he replaced Kevin Costner as the President in the soon-to-be-released *Air Force One*, and will star in Ivan Reitman's *African Queen* remake, *Six Days, Seven Nights*.

IN HIS OWN WORDS:

"The job of an actor is to help tell a story. That's one reason *Star Wars* worked as well as it did. The characters' relationships were real and interesting and couched in an ingenious telling of a familiar tale about good and evil."



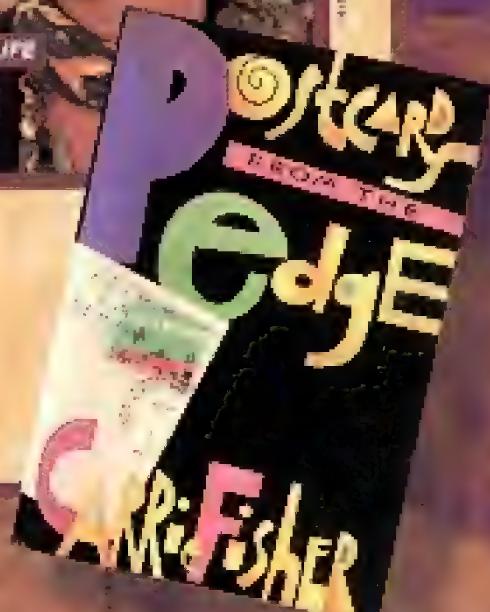
WHERE IS SHE NOW?: Fisher lives in Los Angeles.



drug addiction became a book (*Postcards from the Edge*) and a movie. In fact, Fisher's writing career is equal to her acting career—her other best-selling books include *Surrender the Pink* and *Delusions of Grandma*. She's also one of Hollywood's most sought-after script doctors, having performed surgery on *Hook*, *Sister Act* and *Lethal Weapon 3*.

WHERE IS SHE NOW?: Fisher lives in Los Angeles.

IN HER OWN WORDS: "As far as most people are concerned, I'll go to my grave as Princess Leia. In the street they call out, 'Hi, Princess,' which makes me feel like a poodle. See, my grandmother had a dog named Princess."



ACTOR: **Sir Alec Guinness**
CHARACTER: **BEN "OBI-WAN" KENOBI**



SINCE STAR WARS: A veteran actor whose credits span seven decades (1957 Oscar for *The Bridge on the River Kwai*), Guinness has continued to work since *Star Wars*, appearing in such films as *Raise the Titanic*, *Lovesick*, *A Passage to India*, *Future Schlock*, *Little Dorrit*, *A Handful of Dust*, *Hofka* and *A Foreign Field*. His 1977 Academy Award nomination for Best Supporting Actor for *Star Wars* was later repeated for *Little Dorrit*, and he won a special Oscar in 1979 for advancing the art of screen acting. He also has been acclaimed for his work on TV, such as the miniseries *Tinker, Tailor, Soldier, Spy* and *Smiley's People*. His biography, *Blessings in Disguise*, was published in 1985.

WHERE IS HE NOW? He lives outside London and, contrary to some reports, has not retired.

IN HIS OWN WORDS: "When we were making [*Star Wars*] in England, some of the set people didn't understand George Lucas at all. They would come up to me and say, 'What's with this American chap?' I'd tell them, 'I think he's rather marvelous, and I can promise you that the film may never be heard of, but it's rather good.'"



© 1997 Lucasfilm Ltd. & Lucasfilm Ltd.



© 1997 Lucasfilm Ltd. & Lucasfilm Ltd.



© 1997 Lucasfilm Ltd. & Lucasfilm Ltd.



ACTOR: **Peter Mayhew**
CHARACTER: **CHEWBACCA**

SINCE STAR WARS: Immediately after *Star Wars*, the 7'2" Mayhew went back to the work he'd been doing for the previous 10 years, as a hospital porter at Mayday Hospital in suburban London. In '77, he also appeared in *Sinbad and the Eye of the Tiger*. After starring in the *Star Wars* sequels, he had a little more financial security and bought a house south of London.

WHERE IS HE NOW? Mayhew still lives in England.

IN HIS OWN WORDS: "When we began, *Star Wars* was just another film, and by the time the negative was in the can, we thought we'd been in a pretty good film."



© 1997 Lucasfilm Ltd. & Lucasfilm Ltd.



DOCTOR ZHURNOV



ACTOR: Anthony Daniels CHARACTER: C-3PO

SINCE STAR WARS: Besides starring in all three *Star Wars* movies, Daniels' career has included roles on both sides of the camera. He has recorded audio-book versions of several recent *Star Wars* novels and reprised his C-3PO role for the National Public Radio dramatizations of the *Star Wars* film trilogy. He did voice-over work for *The Lord of the Rings* and the *Droids* TV series (in which he played Threepio, of course); he appeared in *I Bought a Vampire Motorcycle*, the British TV drama *Prime Suspect* and in George Lucas' TV series, *The Young Indiana Jones Chronicles*.

He's done theater work in London, including *Forget Me Not Lane* and such Shakespearean productions as

Much Ado About Nothing and *Macbeth*. Daniels also produces interactive, special effects shows for conventions, museums and other events. He's currently authoring a column in *Star Wars Insider*, the magazine of the Official *Star Wars* Fan Club.

WHERE IS HE NOW? Daniels currently lives in London.

IN HIS OWN WORDS: In his inaugural *Insider* column, Daniels wrote: "When I first went to George Lucas, I was a serious actor, and I didn't want to be a robot. But he had the painting of Threepio by Ralph McQuarrie, and I fell in love with the look of the character. We spent several months trying to make the costume around my body—although people are often surprised to find that I was actually inside the suit and not just the character's voice. Eventually Threepio took on his own life without me meaning for it to happen, and I was a bit surprised by how he came out. He was almost a doppelganger."



RECORDING OF THE NPPR RADIO PLAY



ACTOR: **Kenny Baker**

CHARACTER: **R2-D2**

Since Star Wars: The diminutive (3') Baker has been busy performing in stage plays—he tours annually in a Christmastime pantomime stage play of *Snow White and the Seven Dwarfs*, in which he plays Dopey. He was partnered for 30 years with Jack Purvis (Chief Jawa) in a musical/comedy act called the Mini-Tones, and

appeared in several

features, including *Amadeus* and *Time Bandits*. **Where is he now?**: He lives north of London in

Ashton and tours with a one-man stand-up comedy show aptly entitled "Kenny Baker."

In His Own Words: "I didn't have a clue about how popular this film would be. Everybody thought the first film was unbelievably incomprehensible at first. It was all funny and weird, with wonderful names like Obi-Wan Kenobi that we can say now but at the time were quite a mouthful. I thought, if Sir Alec Guinness is in it, there must be something to it."



TOP: KENNY BAKER, RIGHT: R2-D2



ACTOR: **David Prowse**

CHARACTER: **DARTH VADER**

Since Star Wars: Besides the *Star Wars* trilogy, Prowse's filmography includes the feature films *The People that Time Forgot* and *Jabberwocky*, as well as the *Hitchhiker's Guide to the Galaxy* TV series. He was a technical adviser on *Superman* and still appears at *Star Wars* conventions.

Where is he now?: The former professional weightlifter lives in London and runs the Dave Prowse Fitness Centre, a body-building training center, in south London. He also does fund-raising for arthritis research.

In His Own Words: "Given the choice of playing Darth Vader or Chewbacca, I chose Darth Vader. I wanted to be a villain, and I didn't want to get stuck in a costume where no one could see my face." (Of course, Prowse's face was hidden by Vader's helmet and mask. Moviegoers didn't hear Prowse's voice, either, as veteran actor James Earl Jones supplied the vocals for the Dark Lord of the Sith.)

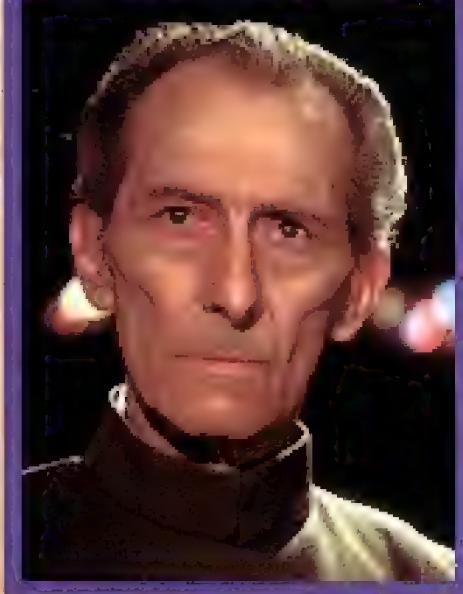




GRAND MOFF TARKIN



THE VAMPIRE LOVERS



ACTOR: **Peter Cushing**
CHARACTER: **GRAND
MOFF TARKIN**

SINCE STAR WARS: Cushing died in 1995 at age 81. A prolific actor who appeared in more than 100 films, Cushing was well known long before *STAR WARS*, mostly for his roles in horror, fantasy and thriller films including *The Curse of Frankenstein* and *Horror of Dracula*, as well as his portrayal of Sherlock Holmes in *The Hound of the Baskervilles*. After *STAR WARS*, the thespian made a number of U.S. and British features including *Arabian Adventure*, *A Tale of Two Cities*, *Monster Island*, *The Silent Scream*, *Black Jack*, *The House of the Long Shadows* and *Helen and the Teacher*. He also appeared with Val Kilmer in *Top Secret*. Cushing was dubbed an officer in the Order of the British Empire by Queen Elizabeth in 1989.

BOTH PETER CUSHING'S
LEFT AND RIGHT FOREFINGERS
IN THE TABLE IN THE PICTURE
IN THIS SCENE FROM
PRINCE OF ASTORIA AND THE
MURDER FROM HELL (1970)

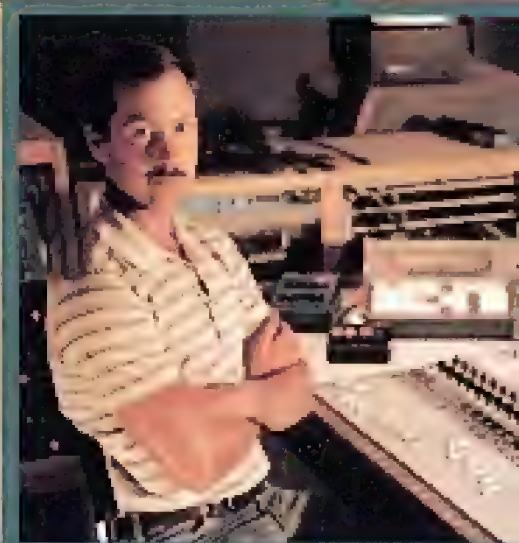


Ben Burtt
SPECIAL DIALOGUE & SOUND PK

SINCE STAR WARS: After winning an Oscar for *STAR WARS*, Burtt worked on *E.T.*, the *Indiana Jones* series, *Alien*, *Dark Crystal* and *Willow*. In '95 he directed the made-for-IMAX documentary *Special Effects*.

WHERE IS HE NOW?: Since reworking the sound for the *STAR WARS Trilogy Special Edition*, he's busy on the prequels in California.

IN HIS OWN WORDS: "There are things wrong with *Star Wars* that I was able to fix—bigger explosions, more dynamic sound effects—but nothing that will change the overall movie."



ACTOR: **Shelagh Fraser**
CHARACTER: **AUNT BERU**

SINCE STAR WARS: *Hope and Glory* was Fraser's most visible film role, although she's appeared in more than 500 radio dramas and TV productions, including *Frankie and Johnny*, *A Woman of Substance*, *Absolute Hell*, *The Old Men at the Zoo* and *The Last Train Through the Hardcastle Tunnel*.

WHERE IS SHE NOW? She is currently living in London, recovering from hip surgery.

IN HER OWN WORDS: "Actually, when we were doing *Star Wars*, it all seemed rather straightforward, as far as I was concerned."



ACTOR: **Garrick Hagon**
CHARACTER: **BIGGS**

SINCE STAR WARS: Hagon has mixed character roles in feature films, such as *Mission: Impossible*, *Born to Ride*, *La Bamba*, *Batman*, *Cry Freedom*, *Nowhere to Hide* and *A Bridge Too Far*, with TV work. Among his TV credits: *Dalziel and Pascoe*, *An Autumn Shroud*, *Lie Down with Lions*, *Revolver*, *Red Knight*, *White Knight*, *The Great Escape II: The Untold Story* and *Loco II*. His other TV work includes the miniseries *Scarlett*, *The Nightmare Years* and *London Embassy*. Hagon is also a prolific voice-over artist, and he won an ACTRA award for best supporting actor in 1985.

WHERE IS HE NOW? Living in London, he's working on radio plays and the feature film *Opium War*.



ACTOR: **Denis Lawson**
CHARACTER: **WEDGE**

SINCE STAR WARS: The former mime became a star in his native England after starring in the West End production of the musical *Pal Joey* in 1981, and went from there to star in the international hit film *Local Hero* in 1983. Between *Star Wars* and those successes, he appeared in some TV productions (*The Girl Who Walked Quickly*, *Fearless Frank*,

Ralph McQuarrie
PRODUCTION ILLUSTRATOR



Diary of a Nobody and *If Winter Comes*). Since *Local Hero*, he's worked in several more West End musicals, including *Land Me a Tenor*, David Mamet's *Oleanna*, the *STAR WARS* sequels and the TV movie *The Man in the Iron Mask*.

WHERE IS HE NOW? Lawson currently lives in England.

IN HIS OWN WORDS: "It's extraordinary. *STAR WARS*, as an acting job, was by no means the most important thing I've ever done. But it has generated more mail than anything else I've ever done."



THIS SCENE OF LUKE AND WEDGE WAS FILMED 20 YEARS AGO BUT DIDN'T MAKE INTO THE FINAL CUT - OR THE SPECIAL EDITION.

SINCE *STAR WARS*: The prolific McQuarrie has worked on some of the biggest sci-fi films of all time: He designed E.T.'s personal spaceship in *E.T.: The Extra-Terrestrial*; contributed to the design of the mother ship in *Close Encounters of the Third Kind*; worked on the two *STAR WARS* sequels and contributed to such other films as *Batteries Not Included* and *Cocoon*. His work also includes amusement park adventures, such as the *Back to the Future* ride at Universal Studios. He did illustration for TV's *Battlestar Galactica*. In addition, he designs book covers (mostly science fiction) and has worked on some interactive CD-ROM games, including Isaac Asimov's *Robot Dreams* and *Robot Visions*.

WHERE IS HE NOW? He's living in northern California, working on multimedia cover illustrations for Ballantine Books and Byron Price.

IN HIS OWN WORDS: "STAR WARS was the most interesting and happiest project I've ever worked on. I liked it so much when I saw the film, but still the fact that it has this kind of staying power amazes me. I'm still signing prints for people. It's astounding."

ACTOR: Jack Purvis CHARACTER: CHIEF JAWA

SINCE *STAR WARS*: In addition to the *STAR WARS* sequels, Purvis appeared in TV comedies, miniseries like the *Chronicles of Narnia's Prince Caspian* and the *Voyage of the Dawn Treader* and *The Silver Chair*, commercials and several feature films, including *Flesh Gordon*, *The Dark Crystal*, *Mona Lisa*, *Willow* and Terry Gilliam's *Time Bandits*, *Brazil* and *The Adventures of Baron Munchausen*. Prior to an accident in June 1991 (he was unloading groceries from his car, which somehow shifted into reverse and almost drove him through a gate), Purvis and Kenny Baker (R2-D2) were teamed in a musical/comedy act called the Mini-Tones that toured Europe and the U.S. for almost 20 years. Now completely

paralyzed, Purvis gets around with the help of his wife and a specially adjusted van. For the most part, he stays close to his home north of London, where he remains on a breathing machine. "He still

laughs and giggles," his friend Baker reports. "Luckily he was always a TV freak, and that keeps him entertained."



TIME BANDITS

John Williams

MUSICAL SCORE

Since *STAR WARS*: Williams, who was named 19th conductor of the Boston Pops Orchestra in 1980 and retired as a Laureate Conductor in 1999, is considered by many to be one of the most successful composers of our day. He has composed music and served as music director for more than 75 films, including *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *For and Away*, *Presumed Innocent*, *Home Alone*, *Home Alone 2*, *Empire of the Sun*, *E.T.*, *Superman* and the *Indiana Jones* movies. Williams has been nominated for 33 Academy Awards—he's won five—18 Grammys and four British Academy Awards. In addition to concert pieces and



symphonies, he composed the NBC News theme "The Mission," as well as themes for the broadcasts of the 1984, 1988 and 1996 Summer Olympic Games. Williams has served as guest conductor of such prestigious en-

sembles as the London Symphony, the Chicago Symphony and the Los Angeles Philharmonic.

Where is he now?: Williams resides in Los Angeles, where his latest project is scoring the upcoming feature *Rosewood*.

In his own words: "The music in (*Star Wars*) relates to the characters and to the human problems—even for non-humans. I think the film is wildly romantic and fanciful. George and I both felt that the music should be full of high adventure and the soaring spirits of the characters in the film."

John Dykstra

SPECIAL PHOTOGRAPHIC EFFECTS SUPERVISOR

Since *STAR WARS*: Dykstra followed *Star Wars* with a turn as supervisor for effects on

Star Trek: The Motion Picture, *Firefox*, *Lifeforce* and *Spontaneous Combustion*. He had a parallel career as a director of commercials, and turned almost entirely to that arena in the late 1980s and early 1990s before returning to movie effects with *Batman Forever* in 1995, which he says "renewed my enthusiasm for making films."

Where is he now?: Dykstra lives in Los Angeles, where he's working on the fourth installment of the *Batman* features, *Batman and Robin*.

In his own words: "From a professional point of view, *Star Wars* was the most intense educational experience. I learned more in less time than on any experience prior to or subsequent to that film. Personally, it was a labor of love, a labor of obsession, one of those deals where you get to do what you do well because you enjoy it. I can't believe it's been 20 years. I think it had a profound effect on everybody who worked on it."



John Barry

PRODUCTION DESIGNER

Since *STAR WARS*: Barry worked on two feature films following *Star Wars*—*Superman* and *Superman II*—before he succumbed to infectious meningitis in May of 1979.

**STAR
WARS™**



- 24K gold border
- Exclusive limited edition

Shown smaller than
actual size of 8 1/4"
in diameter

Luke Skywalker

From the **STAR WARS HEROES AND VILLAINS** Plate Collection

"I want to learn the ways of the Force and become a Jedi like my father." With these words, Luke Skywalker, the farmboy from Tatooine, embarked on an adventure forever changing the course of history in a "galaxy far, far away."

Now, acclaimed artist Keith Birdsong has created an exciting portrait montage of Luke Skywalker's most thrilling exploits. Sizzling with detail and drama, "Luke Skywalker" premieres the *Star Wars* Heroes and Villains Plate Collection, a series featuring some of the most memorable characters from George Lucas' epic movie trilogy. Issued in an edition limited to a total of 28 tiring days, each plate will be hand-numbered and accompanied by a same-numbered Certificate of Authenticity. As an owner, you'll have the right—without obligation—to preview subsequent issues in the collection.

Our 30 Day 100% Satisfaction Guarantee assures you order at no risk, so don't delay. Submit your order for this landmark collector plate today!

Please Respond Promptly

Please accept my order for "Luke Skywalker," payable in two equal monthly installments of \$17.50* each. Limit: One plate per collector.

I need send no money now. On acceptance, I will be billed for the first installment when my plate is shipped.

7771-148

Mr./Mrs./Mr. _____

Address _____

City _____

State _____ Zip _____

Telephone (_____) _____

Signature _____

*Add \$1.75 per installment for shipping and handling. For deliveries to Florida, add 6% sales tax. All orders must be signed and are subject to acceptance.

The Hamilton Collection

4810 Executive Park Ct., P.O. Box 44057, Jacksonville, FL 32231-4051



Richard Edlund

MINIATURE AND OPTICAL EFFECTS, FIRST CAMERAMAN

SINCE STAR WARS: Edlund continued to work for ILM through the two *STAR WARS* sequels and *Raiders of the Lost Ark*, earning four Oscars. He moved to Los Angeles in 1983, took over a 65mm motion picture effects facility in Marina Del Ray and created his own effects firm called Boss Film Studios. His subsequent film credits include *Multiplicity*, *2010*, *Ghostbusters*, *Die Hard*, *Alien 3*, *Poltergeist* and *Poltergeist 2*, which have earned him an additional six Oscar nominations. He was named chairman of the Academy of Motion Picture Arts and Sciences Visual Effects branch.

WHERE IS HE NOW? Edlund remains in L.A. as president of Boss Film Studios; he oversees effects work for feature films, theme park attractions, video games and CD-ROM titles.

IN HIS OWN WORDS: "STAR WARS meant a great deal, personally and professionally. It was what I dreamed about doing. It had a lot of things that had been missing from movies—moral values, respect for your elders—all those things were built into it. I used to tell the guys I was working with, Remember these days, guys, because these are the good old days. And here we are, looking back 20 years, and those were the good old days. *STAR WARS* created the renaissance in visual effects. I meet young people now in the digital era—which is the new renaissance in effects—and many of them tell me that *STAR WARS* is what spurred them to follow a career in the business. So it had a very wide-ranging effect on America and the world."

Dennis Muren

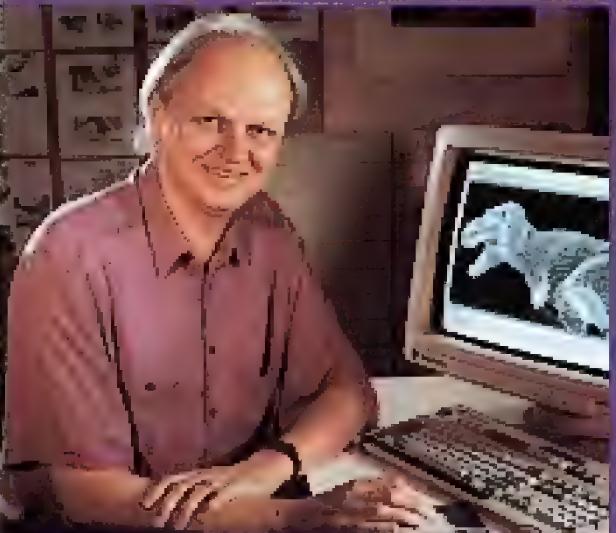
MINIATURE AND OPTICAL EFFECTS, SECOND CAMERAMAN

SINCE STAR WARS: Muren has won eight Oscars for visual effects for his work on such films as *Jurassic Park*, *Terminator 2: Judgment Day*, *The Abyss*, *Innerspace*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T.* and *The Empire Strikes Back*. He

won a special Oscar for Technical Achievement for his creation of an apparatus called the Go-Motion Picture Mover. Among his other film credits are *Twister*, *Mission: Impossible*, *Casper*, *Ghostbusters II*, *Willow*, *Empire of the Sun* and *Dragonslayer*.

WHERE IS HE NOW? Muren lives in northern California and works as Senior Visual Effects Supervisor at ILM, where he is currently supervising visual effects for the *Jurassic Park* sequel, *The Lost World*, and developing new effects techniques and equipment.

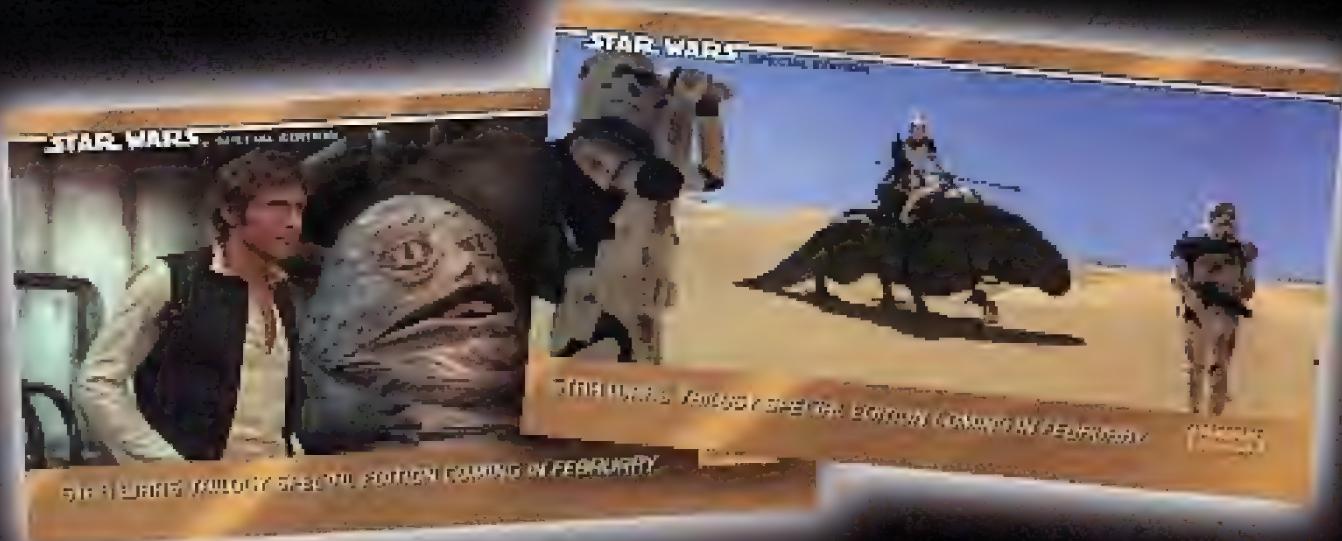
IN HIS OWN WORDS: "Without George Lucas and *STAR WARS*, I'd still be animating bathroom tissue for TV commercials. Instead, I have a great time working with hundreds of creative people making cool images for really big movies. With each show I try to top myself, and that's my favorite part: figuring out what's next and how to make it amazing. I began doing effects when I was seven, and I'm still trying to do it better than the last time."



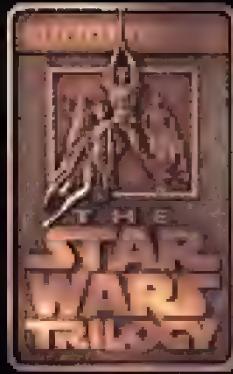


CELEBRATE *STAR WARS TRILOGY: SPECIAL EDITION*

All-New *STAR WARS* Footage and Special Effects
on Topps Widevision Trading Cards



72 CARD SERIES FEATURING NEVER-BEFORE-SEEN FOOTAGE!



DOUBLE-UV COATING • FOIL-STAMPING • ONE *STAR WARS TRILOGY* 3D CARD IN EVERY BOX!
HOLOGRAM CARDS! • TOPPS LASER CARDS! • EXCLUSIVE HOBBY EDITION

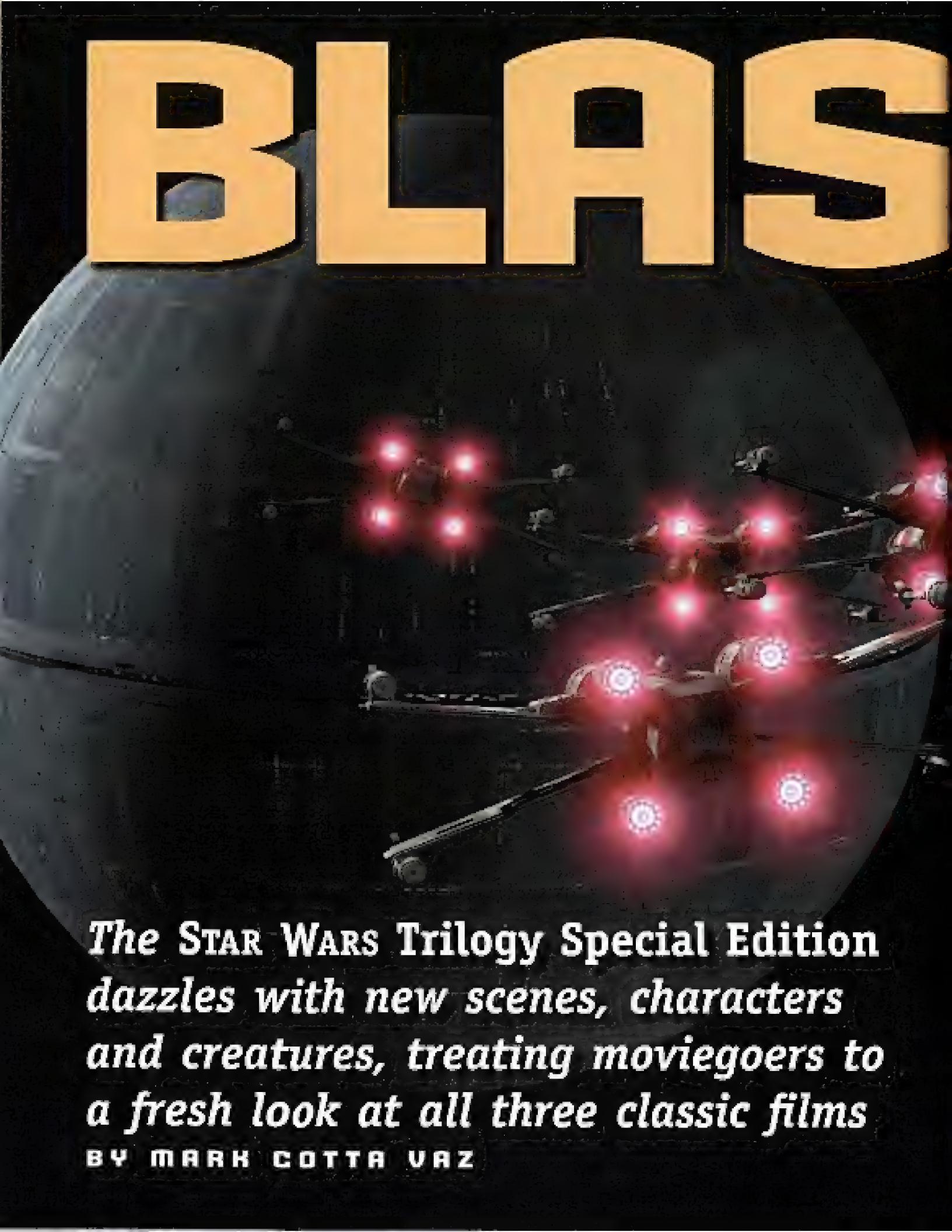
TOPPS
WIDEVISION

SHIPPING JANUARY 1997

©1997 Topps Trading Cards, Inc. All rights reserved. Lucasfilm Ltd. and Star Wars are registered trademarks of Lucasfilm Ltd.

topps
TOPPS TRADING CARDS

BLAZ



The STAR WARS Trilogy Special Edition dazzles with new scenes, characters and creatures, treating moviegoers to a fresh look at all three classic films

BY MARK COTTA VAZ

To the Past



*The Special Edition of *Star Wars* features a completely computer-generated scene of Rebel X-wing fighters attacking the Death Star. The difference from the original is subtle, though remarkable.*



The final, all-digital composite (below) of this scene from *A New Hope*, which replaces a 20-year-old optical composite (left), includes a CG starfield background, Death Star and X-wings. To recreate the starfighters, ILM artists made digital renderings from the original models. The computer was also able to continuously track the X-wings, from front view to rear view.



Among the scenes that George Lucas could not complete 20 years ago—for lack of time, money and technology—was a confrontation between Jabba the Hutt and Han Solo. The shot was filmed with actor Declan Molholland standing in as Jabba (below), to be replaced with a mechanized puppet, but the effect failed. Now, ILM has finally harnessed the computer and added a CG Jabba.





Movie lore is full of tales of bitter control battles between film directors and studio executives. For whatever reasons—censorship, too-lengthy running time or sheer backstabbing spite—much footage has fallen on the cutting-room floor over the years, even at the expense of characters and story continuity. But the growing interest in film preservation, as well as video and laser disc reissues of classic movies have brought about a new trend: directors' cuts that restore films to the form their creators originally intended.

Lucasfilm gave a new spin to that revisionism with the 1995 announcement that the 20th anniversary of *STAR WARS: A New Hope* would be celebrated with a theatrical rerelease—dubbed the *Special Edition*—featuring four and a half minutes of new shots and seamless fixes to enhance the original film.

The effort would range from adding characters and graphic elements that did not appear in the 1977 release (and were never shot or created) to restoring a badly deteriorated negative from which new theatrical prints would have to be struck.

The legions of *Star Wars* fans caught up in the film's story and spectacle might not have noticed anything amiss in the original, but for creator George Lucas, flaws and missed opportunities abounded and had rankled him for years. As a young filmmaker heading up the project originally known as *The Star Wars*, Lucas had to face limits on time, technology and budget. Not surprisingly, he had to make compromises. For instance, Mos Eisley, the dusty frontier town on Luke Skywalker's home planet of Tatooine, was originally conceived as a bustling spaceport city. Some starfighter model shots did not look nearly as realistic as the filmmaker would have liked. And nightmarish mechanical effects problems had resulted in such snafus as giant dewback creatures, domesticated reptiles native to Tatooine, that didn't move and therefore couldn't be used.

**"...FOR CREATOR
GEORGE LUCAS,
Flaws and missed
opportunities abounded
and had RANKLED HIM for years."**



Another sequence from *Star Wars* that has vexed Lucas for the past two decades is Mos Eisley. Thanks to the digital technology that his special effects company, ILM, has since developed, the city is now the bustling spaceport he originally conceived. To do so, a 3-D model of Mos Eisley was built and scanned into a computer as the basis of a digital matte background (left). To add bustle to the streets, additional stormtroopers and assorted citizens were filmed and composited to the original scene.



Perhaps the biggest modification to the original script was the removal of an entire sequence in which actor Harrison Ford's character, Han Solo, was confronted in a Mos Eisley hangar by the gargantuan crime lord Jabba the Hutt (who didn't show up in person until *Return of the Jedi*, the third movie in the trilogy). The planned creature effect simply failed to achieve the degree of realism Lucas was looking for and was cut out.

But movie technologies have caught up with Lucas' vision—in great part because of his vision—and so *STAR WARS* marks its 20th anniversary in a new moviemaking world. Digital image-processing techniques and computer-generated (CG) imagery, pioneered by Lucas' own Industrial Light & Magic (ILM) effects unit, provided facile new tools with which Lucas could finally redress his wish list for *STAR WARS*.

For example, with computer graphics, ILM has created a realistic, animated Jabba (based on the full-scale animatronic puppet that had been created for *Jedi*). Digital compositing tools allowed ILM to seamlessly insert Jabba into the 20-year-old Mos Eisley hangar footage using computers. Because Jabba's feud with Solo is a dramatic thread that runs through the trilogy, the sequence adds a crucial—and up to now missing—piece of continuity.

The Jabba sequence was an exception to the main objective of the *Special Edition*. Instead of restoring discarded footage, Lucas' initial goal was to enhance specific scenes and shots. That included replacing certain shots with computer graphics recreations (such as a scene of Rebel X-wing starfighters lining up to attack the Death Star), inserting CG elements into existing footage, doing image processing clean-ups and subtle digital fixes of shots and even filming new cuts or live-action elements to expand specific sequences.

Helping to realize Lucas' specific wishes for the *Special Edition* of *A New Hope* were producer Rick McCallum, who headed up the project, film editor Tom Christopher, film restoration expert Leon Briggs, Phil Feiner of Pac Title, Peter Comandini of YCM Labs, visual effects producer Tom Kennedy, ILM veteran Dennis Muren and other ILM stalwarts. By early 1996, Lucasfilm was so satisfied with the results of the project that the decision was made to give the *Special Edition* treatment to *The Empire Strikes Back* and

Return of the Jedi as well and to celebrate the *STAR WARS* anniversary by releasing the entire trilogy one after the other in quick succession. (The original, *A New Hope*, will return to theaters on January 31, 1997, followed by *Empire* on February 21 and *Jedi* on March 7.)

"It's interesting that ILM was created to do *Star Wars*, and after all the amazing pictures the company has worked on since, the new technology... is being folded back into the original picture," says TyRuben Ellingson, an art director for the *New Hope Special Edition* (along with Mark Moore).

Ironically, the *Special Editions* also entailed traditional technologies, such as optical printing. Ultimately, the project would be a time-traveling experience, with the high-tech wizards of the digital age confronting decades-old film made during the vanished age when optical processes ruled the movies.

It was vital that any new CG enhancements perfectly blend with the original footage. At ILM that meant a new generation of computer-savvy visual effects artists had to emulate in their virtual creations the look and aesthetic of a universe designed and produced with props and old-fashioned camera tricks. At one point, art director Elling-



son brought in a box full of shower heads and threaded pipe to show to the digital artists, making the point that of such stuff was the *Star Wars* universe made.

The new computer-made elements had their own camera moves (the so-called "virtual camera"), which had to match the original physical camera moves in a scene. In one *Special Edition* shot, Lucas wanted an original Mos Eisley scene of worried droids Artoo and Threepio watching stormtroopers search for Obi-Wan and Luke enlivened with the addition of a synthetic stormtrooper dismounting one of several computer-generated dewbacks. The shot had been filmed live-action in Tunisia and was never intended for processing with optical effects, much less synthetic, photorealistic creations. ILM's CG crew had access to the original production notes, which indicated the camera move had been made from a truck platform. After matching the virtual camera to the original camera move—no mean trick, considering that today's physical cameras are steadier than the cameras used for the original shoot—the *Special Edition* team then had to coordinate the new elements to match the original footage.

In addition to CG dewbacks and flying ships, Mos Eisley itself has been built up and expanded with layers of structures to transform the frontier village into a busy, albeit dusty, spaceport. For instance, now when Luke, Ben, R2-D2 and C-3PO enter the city in Luke's landspeeder, moviegoers will witness a new cityscape—actually a digital matte painting created by ILM's Yusci Uesugi, who computer-built the vista in 3-D and colored it with painting software.

"[just a few years ago] Yusei was working with brushes and oil paints, and now he's rebuilt Mos Eisley completely in CG," notes John Berton, the project's CG supervisor. "Pulling off that shot gave us an interactive digital set in which we could put real actors. The shot really stretches our creative muscles."

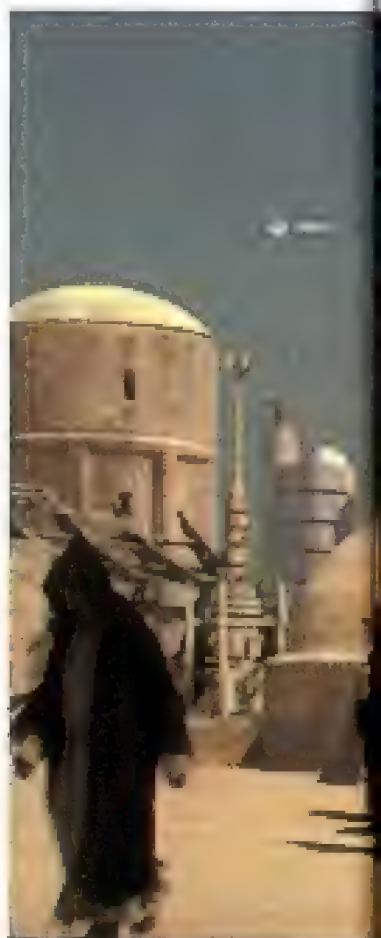
Mos Eisley wasn't the only galactic city to experience a computerized makeover. In the *Special Edition* of *The Empire Strikes Back*, vistas of Cloud City, the floating metropolis high above the planet Bespin and watched over by Han Solo's friend and sometime-rival Lando Calrissian, has been digitally renewed. Originally, Lucas had conceived Cloud City as a fantastic, Flash Gordon-ish vision, but the effect was limited by the use of glass matte paintings, a two-dimensional effect that restricted camera movement. Matte paintings have been the classic recourse for filmmakers who need to expand a set or establish an entire environment in one shot (with the illusion often heightened by integrating live-action film into the painted environment). But the limits of paint and photographed elements restricted any possible interactivity with those environments.

New digital technology has broken the limitations. Now painters like Yusei Uesugi can create an image that once required not only matte painters, but model makers, camera operators and optical compositors, too. Digital painting gives artists the ability to construct in virtual space three-dimensional, wire-frame objects and cover them with surface textures and details. They can create environments that combine digitized elements and digitally painted effects, and even allow them to design virtual camera views on a synthetic scene. The *Special Edition* Cloud City scenes show just such a completely synthetic environment, for which ILM artists utilized Viewpaint, in-house software that allows textures to be painted directly onto 3-D building constructions. Moviegoers will now see Han's ship, the *Millennium Falcon*, zoom in from space and fly past Cloud City CG skyscrapers.

Not all the *Special Edition* reconstruction required cutting-edge technology. An original scene early in *A New Hope* of stormtroopers scanning the Tatooine sand dunes has been augmented with new live-action footage shot last year in the desert outside Yuma, Ariz. In *Empire*, an updated cut of Darth Vader walking along a Cloud City platform to board his shuttle necessitated new blue-screen photography of an actor in Vader's suit. And while the mechanized puppets that composed the Max Rebo Band (Jabba the Hutt's palace "jizz-wailer" aliens) in *Jedi* have been replaced with CG figures, new *Empire Special Edition* cuts of the wampa ice creature that attacks Luke were re-created with the tried-and-true, actor-in-a-suit method.

Classic photochemical-based optical printing technology was also resurrected for the *Special Editions*. Whereas digital technology was used to clean up tell-tale "matte lines" around optically composited elements—notably in *Empire*'s opening Battle of Hoth scenes where flying Rebel snowspeeders stand out against the icy planet's bright white snowfields—time and expense dictated that modern optical printers address the many "wipes" scattered throughout the trilogy. (A wipe is a storytelling device in which an image is replaced by another in a sweeping move across the frame.)

"We went back to the original elements from Lucasfilm and recomposed with 1990s optical effects technology, which features new lenses and film stock," explains Phillip Feiner, vice president for Pacific Title, the vendor hired to rework the tradition-



"Inside Lucasfilm, the *Special Editions* are seen as a tune-up for the long-awaited *Star Wars* prequel."

The original shot of Luke, Ben and the droids arriving in Mos Eisley (left) has been enhanced to include a new *Star Wars* creature: the ronto, a huge beast of burden often employed by Jawas. What's seen in the Special Edition is a computer-generated creature that first had to be sculpted as a scale model and then digitally added to the now-bustling streets. A similarly created newcomer is the CG swoop bike that scares the ronto.



al optical effects for the *Special Editions*. "We achieved a boost in resolution and color saturation."

Feiner notes that in the years since the *Star Wars* movies were first filmed, not only has the computer replaced a whole range of traditional techniques, but most of the photochemical houses have gone out of business, including outside vendors that assisted ILM with its original optical compositing. Even ILM's once-vaunted optical department has been replaced by the scanners and workstations of the digital age.

Before Pacific Title did its *Special Edition* chores, the original elements had to be given a chemical bath to literally wash away years of accumulated dirt. "We were able to get rid of a lot of stuff and improve the quality and consistency of each optical," explains Ted Gagliano, 20th Century-Fox's senior vice-president for feature post-production, who

Special Editions
"LIMITED PREQUELS."



What To WATCH FOR

More than 300 new and enhanced shots are included in the STAR WARS Trilogy Special Edition, most of them added to A New Hope. Here is a guide to the key changes.

A NEW HOPE

- **TATOOINE:** Look for new live-action footage of Imperial stormtroopers milling about the desert in front of the half-buried lifepod that brought C-3PO and R2-D2 to the planet. CG stormtroopers ride CG dewbacks (above). An Imperial heavy shuttle transport lifts off in the background, wings unfolding as it flies off.
- **TATOOINE:** An enhanced scene shows a sandcrawler (right), the monstrous vehicles of the scavenging Jawas, slowly motoring over rocky terrain. The original sandcrawler model was refurbished.
- **Mos Eisley:** Luke's landspeeder zooms into the spaceport of Mos Eisley, scattering small "scurriers"

that jump to get out of the way. The cityscape is a new digitally created matte painting; the scurriers are CG creatures. As the landspeeder heads for the cantina, it now passes

new structures and an Asp droid that argues with a probe droid. Also added to the street scene, via computer graphics, are two Jawas atop a huge, dinosaur-ish "ronto" that rears back and throws its riders when a "swoop bike" veers in front of it. As Luke pilots his vehicle to the center of the spaceport, various CG rontos appear, and a starship, the *Outrider*, takes off overhead. (The *Outrider* is a relatively new addition to the *STAR WARS* armada, flown by one Dash Rendar, a Han Solo-esque character introduced last year in *STAR WARS: Shadows of the Empire*, a multimedia Lucasfilm project including a novel, comic book series, video game, trading cards and other ancillary products.)

- **THE CANTINA:** To the harrowing scene in which Han Solo is confronted by Greedo, the green bounty hunter attempting to deliver Han to Jabba the Hutt, there's an added blast from Greedo's weapon



hitting the wall behind Han before Han fires back and Greedo disappears.

- **DOCKING BAY 94:** This is the most heralded addition, finally placing a CG Jabba the Hutt (left) in front of the *Millennium Falcon* to confront Han about illicit money owed the rotund slug.
- **Mos Eisley:** Now when the *Falcon* flies safely away from the docking bay (below), escaping from Imperial troops, it lifts off into the sky, revealing another the matte painting of the cityscape.



THE EMPIRE STRIKES BACK

• HOTH ICE CAVE: Thanks largely to an actor in a suit (right), new live-action has been added to the scene inside the lair of the wampa, the abominable creature that attacks Luke while he's on patrol aboard a tauntaun. The wampa is now seen eating carrion when Luke, hanging feet-first from the cave ceiling, awakens. New action shows the wampa approaching Luke as he retrieves his lightsaber and attempts to free himself.



• BESPIN/Cloud City: Digitally added to the scene in which the Rebels aboard the *Millennium Falcon* first approach Cloud City are shots of the *Falcon* and intercepting cloud cars banking around a large structure and flying toward a landing platform. Also inserted is originally filmed footage of the *Falcon*'s door dropping down after the ship lands. Additional shots of twin-pod cloud cars flying around Cloud City buildings are now included, as is a crowd shot of Cloud City citizens listening to a public announcement by Lando Calrissian. Following Vader's appearance and confrontation with the Rebels, there's a new live-action scene of the Dark Lord walking to his shuttle. A later CG enhancement shows Vader's shuttle as it approaches his Star Destroyer. Finally, as the *Falcon* escapes from Bespin, a new shot of Vader's shuttle landing in his Star Destroyer's hangar bay has been inserted, with Vader exiting and walking toward stormtroopers.



RETURN OF THE JEDI

• JABBA'S THRONE ROOM: New live-action shots have repopulated Jabba's sanctum with a number of new aliens partaking in the raucous party, culminating in the feeding of the dancer Oola (above) to the rancor. There's also new footage of the musicians in Max Rebo's jazz-wailing band.



• The film's final scene, in which the Rebels celebrate their defeat of the Emperor and his evil Empire on Endor, has been digitally expanded to include galas at three new locations, with fireworks exploding over Cloud City as a cloud car zooms by, a skyhopper weaving around buildings as confetti falls over Mos Eisley and a similar scene over Coruscant as citizens revel under full moons.

represented the studio in the *Special Edition* effort.

Many of the problems and challenges faced during the making of the first film were avoided in *Empire* and *Jedi*. The historic success of *STAR WARS* had not only allowed Lucas the grace of studio cooperation and a bigger budget for the sequels, but all the opticals could be done in-house at ILM. For the *Special Editions*, *Empire* only required CG enhancements to augment the limited palette of 2-D paintings used to create Cloud City and an ambitious slate of image-processing fixes (notably removing the snowspeeder black matte outlines visible against snow backgrounds). For *Jedi*, even less work was needed, most of it involving the CG recreation of the Max Rebo Band.

The extensive *Special Edition* work required for *A New Hope* was exacerbated by a crisis that threatened to derail the rosy prospects of its planned nationwide 20th anniversary rerelease. Both Lucasfilm and Fox discovered early in the process that the original negative, from which pristine new theatrical prints were to be struck, was in disastrous shape. The color values had deteriorated an estimated 10-15% and there was an unusual amount of embedded dirt which had produced pits and scratches that would appear larger than life if projected on today's theater screens. Available prints had their own wear and tear and certainly couldn't be used in screenings befitting a special celebration for a classic film.

STAR WARS video and laser disc releases recently had been produced, in 1994 and 1993, respectively, but those duplications had been taken from a "master interpositive" (or IP, a positive made from the original negative), which had been prepared in 1985. For the high-resolution medium of big-screen projected film, striking prints off an IP wouldn't produce the high-generation prints needed. Fox's Gagliano—who was in high school when he first saw *STAR WARS* and credits the experience with his decision to seek a film career—explains that viewing a print made from the original negative was like seeing an old, damaged



movie. It was all up there on the big screen, but much of the magic had gone out of the experience.

The *Special Edition* effort, undertaken to fix shots that had long vexed Lucas, suddenly had to wage a creative battle on a totally unexpected front: saving the film itself. Eventually, the restoration unit included representatives from Lucasfilm (led by Tom Christopher), Fox, Pacific Title, YCM Labs (to provide color timings) and film restoration consultant Leon Briggs.

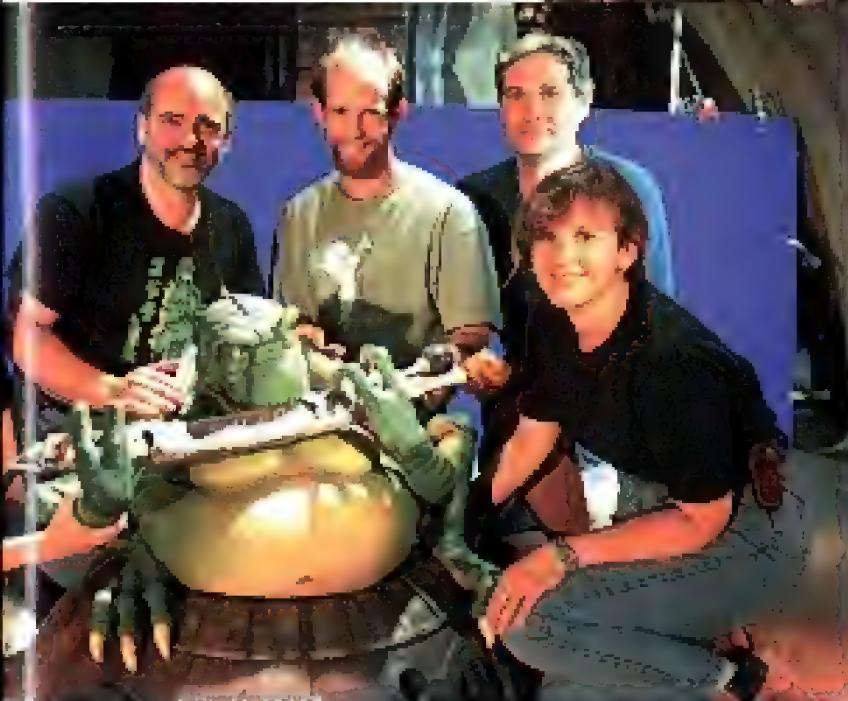
It was a shock to discover that *STAR WARS* was in need of a life-saving restoration. That fate was supposed to be the domain of badly preserved negatives and nitrate-based silent reel celluloid, not a 20-year-old film that represented a technological breakthrough in its day.

Ironically, *STAR WARS* had been preserved under optimum conditions, stored for years in the subterranean cool of man-made caverns in Kansas. In those underground chambers, wherein salt miners once toiled, the major Hollywood studios stored their film libraries, the constant 50-53 degrees considered ideal for arresting the inevitable fading of color film. But one of the problems with *A New Hope* was that some 62 shots had been made with

a Kodak film stock later discovered to be so prone to fading, it was discontinued in the early 1980s. In addition, it was determined that the dirt on the negative had probably come from backing that had never been properly washed off in the developing process. Fortunately, the original negatives of *Empire* and *Jedi* did not suffer the same fate.

The goal of the *Special Edition* Trilogy team was, of course, to provide a theatrical experience true to the audience's memories of the originals, not to mention enthrall a new generation of fans accustomed to effects-laden spectacles. To do so meant restoring the *STAR WARS* negative to its original luster. As

One of the most significant enhancements in the Special Edition of *Return of the Jedi* is to the scene inside Jabba the Hutt's throne room. A bevy of exotic dancers—one that caught the eye of Boba Fett (right)—were filmed enjoying the music of the Max Reba Band, which now includes some new musicians. While computers aided much of the Special Edition work, traditional model makers made valuable contributions, too.



Lucasfilm's Rick McCallum puts it, "The original negative is the only life-force we have."

The success of the *STAR WARS* restoration can be ultimately credited to Lucas' amazing prescience in saving everything connected with the making of his films. The old opticals could be recomposited because all the elements have been safely stored in the Lucasfilm Archives. Even though the color has faded, the *Special Editions* have been color timed to match the originals because Lucas had the foresight to keep unique Technicolor process prints (basically a non-photochemical color record not prone to fade-outs) stored in the basement of his home. The sound for the entire *Special Edition Trilogy*—dialogue, John Williams' music, sound effects—could be remastered because every piece and layer were recorded on hundreds of reels

"Many of the PROBLEMS and CHALLENGES

faced during the making of the first film were avoided in *Empire* and *Jedi*."

of faithfully preserved magnetic tape.

Lucas had even saved the films' production art, storyboards and model and creature mock-ups that went into dreaming up the *STAR WARS* universe.

Most importantly, Lucas had held onto the actual production artifacts themselves—matte paintings, model ships, creature suits and puppets, costumes, full-scale props. Those items from the Lucasfilm Archives represent not only the talismanic icons from a celebrated movie series, but the historic remains of a vanished moviemaking era. (A portion of the archives were honored for their historical and artistic values in a rare series of public displays that began with a 1993 tour of Japan, a 1994 show at San Francisco's Center for the Arts and an exhibit at Washington's Smithsonian Institution that will open later this year.)

But those *Star Wars* props are more than museum pieces. Some were actually reused in the *Special Editions*. The enhanced recreation of Rebel X-wings descending upon the Death Star in *A New Hope* features CG starfighters produced with data directly taken from 20-year-old X-wing models. While the physical reference allowed ILM computer graphics artists to faithfully replicate the Rebel ships, the digital medium allowed the CG X-wings to be au-

initiated with subtle movements impossible two decades ago, when models were mounted against blue-screen backing and shot on sound stages with track cameras.

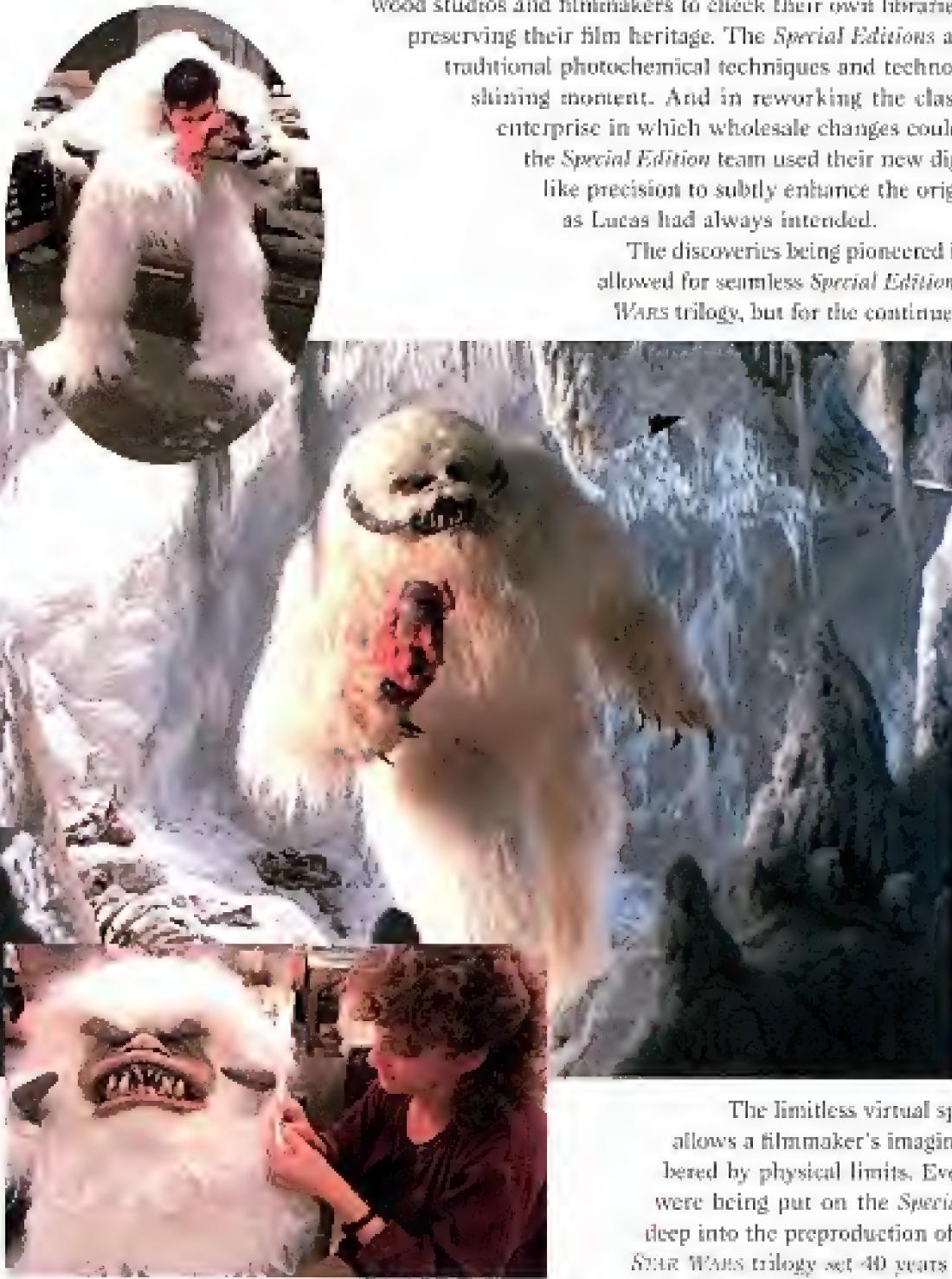
It may indeed be a fortuitous turn that Lucas had a sense of history and an urge to preserve. The restoration side of the production should serve as a wake-up call to Hollywood studios and filmmakers to check their own libraries and consider methods of preserving their film heritage. The *Special Editions* also brought back into play traditional photochemical techniques and technology, at least for one more shining moment. And in reworking the classic *STAR WARS* films—an enterprise in which wholesale changes could easily have been made—the *Special Edition* team used their new digital capabilities with laser-like precision to subtly enhance the original, producing the trilogy as Lucas had always intended.

The discoveries being pioneered in the digital realm not only allowed for seamless *Special Edition* enhancements of the *STAR WARS* trilogy, but for the continued unfolding of Lucas' inimitable universe. Practically from the moment the initial trilogy was sealed with the 1983 release of *Jedi*, fans have clamored for a return to that galaxy far, far away. Since then, many have also asked why Lucas had seemingly abandoned that fantastic world. The fact is, Lucas had maxed out on traditional effects technologies, the limits of a photochemical medium and physical materials.

Thus one of the main objectives of the *Special Editions* is to improve on those specific instances where the limited technology had affected the final visuals and the story.

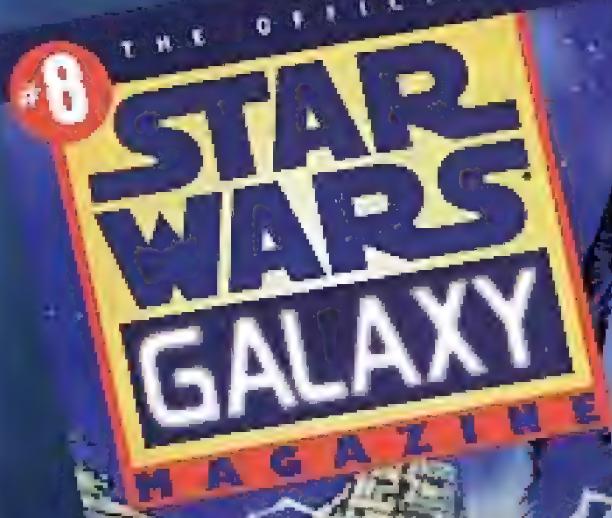
The limitless virtual space of the computer finally allows a filmmaker's imagination to fly free, unencumbered by physical limits. Even as the finishing touches were being put on the *Special Editions*, Lucasfilm was deep into the preproduction of the "prequels," an all-new *STAR WARS* trilogy set 40 years before the original, during the glory days of the Jedi Knights and featuring a young Obi-Wan Kenobi and his disciple Anakin Skywalker, before his turn to the dark side and the persona of Darth Vader.

Inside Lucasfilm, the *Special Editions* are seen as a tune-up for the long-awaited prequels. Assembling them was a blast to the past, immersing the team in the alchemy of the film process, the very textures of the *STAR WARS* universe. So fortified, with sophisticated digital magic at their command, Lucas and company now look to the future and make ready for their triumphant return to the universe. ♦



A hair-raising addition to The Empire Strikes Back was the live-action filming of new scenes featuring the wampa ice creature. Eschewing digital tools, Lucas deemed the old man-in-a-suit route best to portray the carnivorous behavior of Luke's furry attacker.

YOUR OFFICIAL SOURCE FOR THE NEXT STAR WARS TRILOGY:



In addition to the latest movie news, each full-color, quarterly issue is jam-packed with the coolest stuff about **STAR WARS**:

- Go behind-the-scenes in the creation of exciting new **STAR WARS** products
- Interviews and portfolios from today's hottest **STAR WARS** artists
- Read excerpts of new **STAR WARS** fiction – before it hits the bookstores
- Original comics stories created exclusively by Dark Horse Comics
- Surf the internet with online experts and get strategy tips from video and CD-ROM game designers
- Enter contests and play trivia quizzes to win fantastic prizes & so much more!

**SUBSCRIBE
TODAY AND SAVE
OVER 10% OFF THE
REGULAR PRICE.**



EXCLUSIVE SUBSCRIBER FEATURES:

Past issues have been polybagged with **STAR WARS** collectibles like:

- **TOPPS WIDEVISION TRADING CARDS**
- **SPECTACULAR FOLD-OUT POSTERS**
- **TOPPS FINEST CHROMIUM CARDS**
- **LIMITED-EDITION COMICS**

Many more of these fabulous collector's items are being planned for future issues.

SPECIAL NOTE: This super value Deluxe Collector's Edition is not available on any newsstands — it's only offered to subscribers and through comic shops.

CLIP OR COPY

Yes! **STAR WARS GALAXY MAGAZINE** IS JUST WHAT I'VE BEEN WAITING FOR!

As a one-year subscriber, I will receive 4 quarterly issues of the Deluxe Collector's edition version. My check or money order payable to **STAR WARS GALAXY MAGAZINE** in the amount of \$17.50* is enclosed. Please do not send cash. (See below for ordering by credit card) PRINT CLEARLY

NAME CITY STATE ZIP

ADDRESS APT. #

CITY STATE ZIP

Charge my credit card: Visa MasterCard American Express Discover

CARD NO. EXP. DATE / Month/Year

SIGNATURE Secure Seal stamp area

SEND TO: **STAR WARS GALAXY MAGAZINE**
Subscription Dept. AAI-97, P.O. Box 555, Mt. Morris, IL 61054

*Canadian subscribers \$22 plus 7% GST; Foreign \$30 in U.S. funds only.

Allow 4-6 weeks for delivery of first issue.

MONEY BACK GUARANTEE

AAI-97

It Took the World

*More than forever changing
moviemaking and marketing,
STAR WARS remains a phenomenal
part of our culture*

BY BOB WOODS

[fredericks]

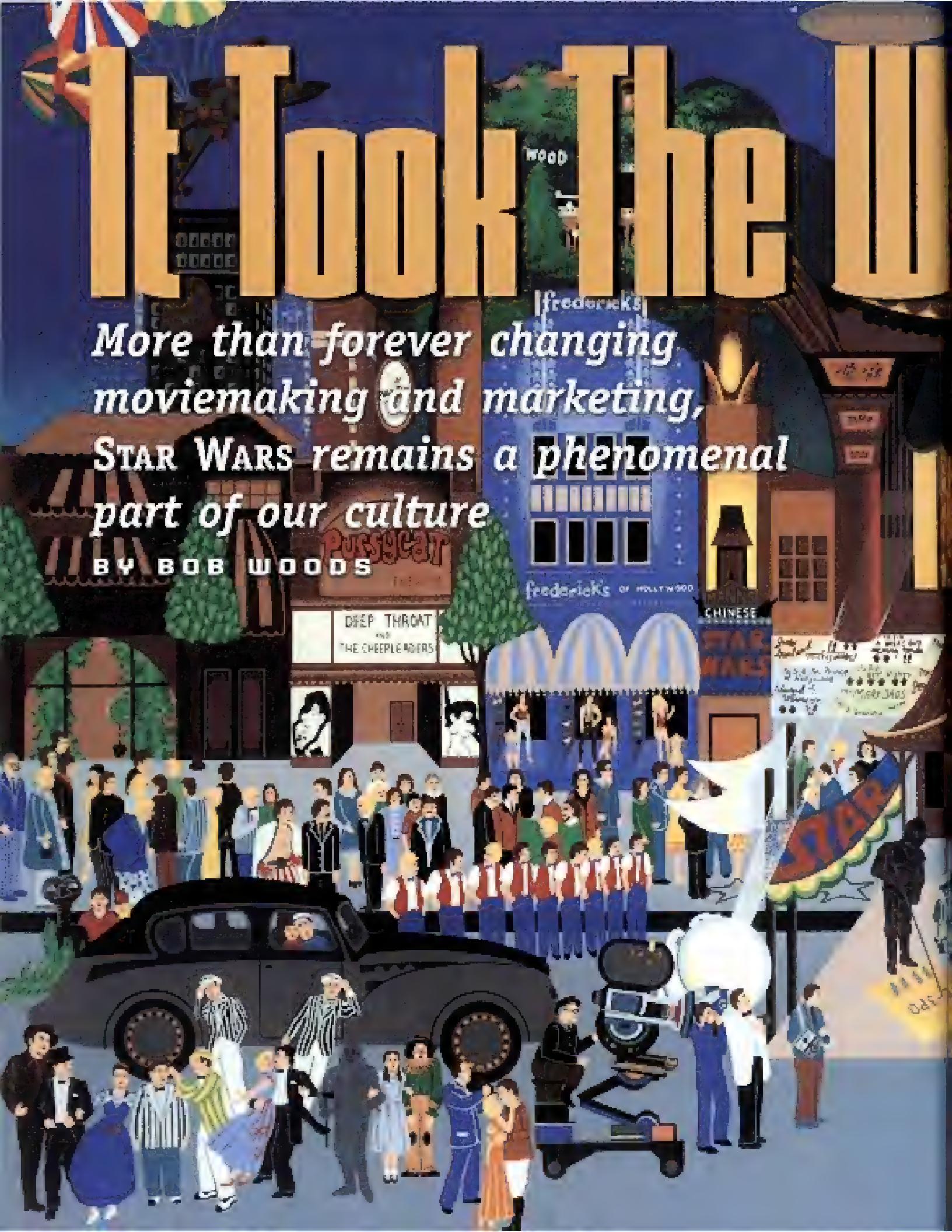
PURSECAR

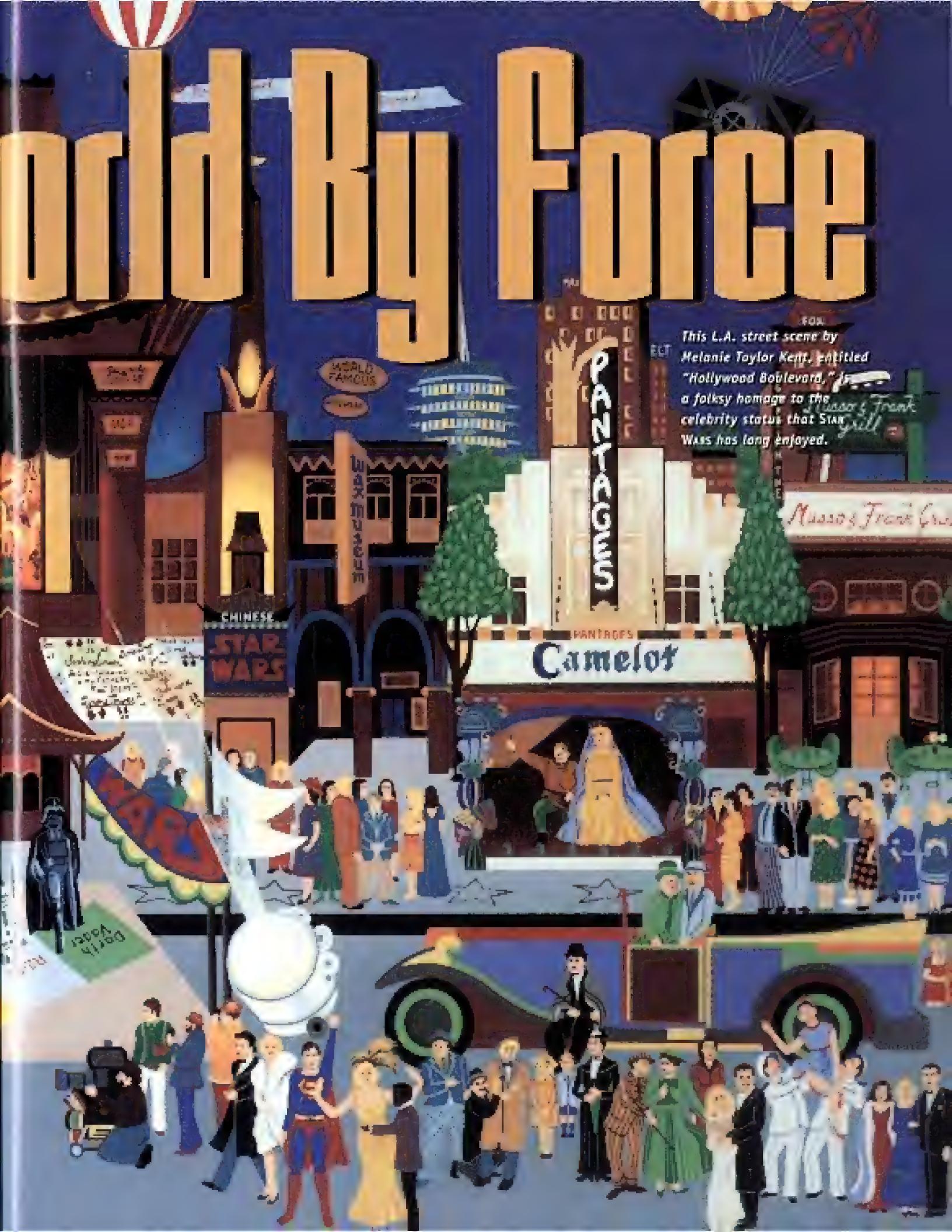
DEEP THROAT
AND
THE CHEEPLENDERS

fredericks OF HOLLYWOOD

MANN'S
CHINESE

3 4 5 6 7 8 9 10
9 10 11 12 13 14 15
10 11 12 13 14 15 16
11 12 13 14 15 16 17
12 13 14 15 16 17 18
13 14 15 16 17 18 19
14 15 16 17 18 19 20
15 16 17 18 19 20 21
16 17 18 19 20 21 22
17 18 19 20 21 22 23
18 19 20 21 22 23 24
19 20 21 22 23 24 25
20 21 22 23 24 25 26
21 22 23 24 25 26 27
22 23 24 25 26 27 28
23 24 25 26 27 28 29
24 25 26 27 28 29 30
25 26 27 28 29 30 31
26 27 28 29 30 31 32
27 28 29 30 31 32 33
28 29 30 31 32 33 34
29 30 31 32 33 34 35
30 31 32 33 34 35 36
31 32 33 34 35 36 37
32 33 34 35 36 37 38
33 34 35 36 37 38 39
34 35 36 37 38 39 40
35 36 37 38 39 40 41
36 37 38 39 40 41 42
37 38 39 40 41 42 43
38 39 40 41 42 43 44
39 40 41 42 43 44 45
40 41 42 43 44 45 46
41 42 43 44 45 46 47
42 43 44 45 46 47 48
43 44 45 46 47 48 49
44 45 46 47 48 49 50
45 46 47 48 49 50 51
46 47 48 49 50 51 52
47 48 49 50 51 52 53
48 49 50 51 52 53 54
49 50 51 52 53 54 55
50 51 52 53 54 55 56
51 52 53 54 55 56 57
52 53 54 55 56 57 58
53 54 55 56 57 58 59
54 55 56 57 58 59 60
55 56 57 58 59 60 61
56 57 58 59 60 61 62
57 58 59 60 61 62 63
58 59 60 61 62 63 64
59 60 61 62 63 64 65
60 61 62 63 64 65 66
61 62 63 64 65 66 67
62 63 64 65 66 67 68
63 64 65 66 67 68 69
64 65 66 67 68 69 70
65 66 67 68 69 70 71
66 67 68 69 70 71 72
67 68 69 70 71 72 73
68 69 70 71 72 73 74
69 70 71 72 73 74 75
70 71 72 73 74 75 76
71 72 73 74 75 76 77
72 73 74 75 76 77 78
73 74 75 76 77 78 79
74 75 76 77 78 79 80
75 76 77 78 79 80 81
76 77 78 79 80 81 82
77 78 79 80 81 82 83
78 79 80 81 82 83 84
79 80 81 82 83 84 85
80 81 82 83 84 85 86
81 82 83 84 85 86 87
82 83 84 85 86 87 88
83 84 85 86 87 88 89
84 85 86 87 88 89 90
85 86 87 88 89 90 91
86 87 88 89 90 91 92
87 88 89 90 91 92 93
88 89 90 91 92 93 94
89 90 91 92 93 94 95
90 91 92 93 94 95 96
91 92 93 94 95 96 97
92 93 94 95 96 97 98
93 94 95 96 97 98 99
94 95 96 97 98 99 100





Ode to Hollywood

FOR
This L.A. street scene by
Melanie Taylor Kent, entitled
"Hollywood Boulevard," is
a folksy homage to the
celebrity status that Star
Wars has long enjoyed.

IT

he first time I saw *STAR WARS...*"

It's safe to assume that millions of people are completing that sentence these days as George Lucas' landmark 1977 movie storms back into theaters in celebration of its 20th anniversary. They're recalling how old they were, where they saw it, who they went with and their favorite scenes and characters. While *STAR WARS* may not rank among the most Earth-shattering events of the 20th century—up there with world wars, political assassinations or lunar landings—it undoubtedly is among its top cultural movers and shakers.

"There was only one topic of conversation in the film industry yesterday—the smash openings of *STAR WARS*." That's how *Daily Variety* described the film's debut, on Wednesday, May 25, 1977, at 32 theaters across the nation. The space fantasy that almost never got made went on to blow away every previous box-office record and foster an unprecedented merchandising program that is still paying dividends on the relatively paltry \$10 million invested to create *STAR WARS*. To date, the movie, along with the galaxy of ancillary products based on *STAR WARS* and its sequels, *The Empire Strikes Back* and *Return of the Jedi*, have garnered more than \$4 billion.

As that summer of '77 unfolded, *STAR WARS* gave a whole new meaning to the term "blockbuster." Endless lines of moviegoers clogged the sidewalks and streets outside theaters everywhere. Inside, "oohs" and "aahs" reverberated every time John Williams' opening music blared and that gigantic Star Destroyer rumbled across the screen. The entire nation—kids and adults, males and females, sci-fi lovers and haters—were swept up in *STAR WARS* fever overnight.

In its first week of limited release (it didn't go wide until July), the box-office gross was an unheard-of \$2.8 million; by summer's end it had out-earned the summer's number-two movie, *Smoky and the Bandit*, fourfold. Stock in 20th Century-Fox, the studio that bankrolled and released *STAR WARS*, more than doubled. By mid-summer there were stories of other studios clamoring to ride the science-fiction coattails of *STAR WARS*. "Having crunched its way through disaster movies, animal terror movies and Satan movies, Hollywood now is putting its chips on sci-fi and space epics," reported the *Washington Star*. "The star-struck studios are feverishly developing feature films, TV programs and remakes of previous movies in the genre."

Headlines heralded "The *STAR WARS* Craze" and "*STAR WARS* Mania—New Cult!" One local paper after another marveled at the steady flood of wide-eyed fans, especially those who came back time after time, such as the

COMING TO YOUR GALAXY THIS SUMMER.

STAR WARS

GEORGE LUCAS THE MAN WHO BROUGHT YOU AMERICAN GIANT, NOW BRINGS YOU AN ADVENTURE AS BIG AS THE COSMOS ITSELF. *STAR WARS*, THE STORY OF A BOY, A GIRL, AND A UNIVERSE. IT'S A SPECTACLE LIGHT YEARS AHEAD OF ITS TIME FROM 20TH CENTURY FOX.

Who knew, back in the spring of 1977, that "the story of a boy, a girl, and a universe" was about to become a cultural phenomenon?

INSPIRED BY *STAR WARS*

Rather than finding interest in film-making, sound scoring, art, writing or special effects, I found my keenness in geology—seeing Luke, Ben, the Jawas and Artoo and Threepio in the sandstone of the Tunisian desert. In the many years since seeing *A New Hope* I have gone through school, got my degree and launched into a professional career, not once leaving geology behind or forgetting *STAR WARS*. JEREMY BECHETT, ew93ell@scoton.co.uk

paperboy who saw it 40 times, and the bleary-eyed theater projectionist who sat through 600 showings. Plenty of theaters—welcoming not just historic ticket sales, but record popcorn, candy and soda business, too—were still screening the movie a year later.

The previously unknown Mark Hamill (Luke Skywalker), Harrison Ford (Han Solo) and Carrie Fisher (Princess Leia) were catapulted into stardom, their faces and interviews popping up all over the place. George Lucas, already lauded for his two earlier features, *THX 1138* and *American Graffiti*, was now elevated to genius status in cinematic circles. Secrets surrounding *STAR WARS* were revealed (Lucas' first script was based solely on the droids' adventures), and trivia quizzes abounded (Q: In how many parsecs did Han Solo make the Kessel Run in his starship, the *Millennium Falcon*? A: 12).

Special effects artists were finally recognized for their magical contributions to filmmaking.

In August of '77, the droids C-3PO and R2-D2—nimbly haled as the hottest comedy duo since Laurel and Hardy—had their footprints immortalized in the sidewalk outside Los Angeles' famed Mann's Chinese Theater. In September, a "Making of *Star Wars*" special aired on national television. The following April, the movie garnered seven of the 10 Academy Awards for which it was nominated.

Reasons for the mania were debated in TV news reports, newspaper and magazine articles, and at office water coolers, on street corners and in living rooms everywhere for months. Was it the special effects, or the timeless story of good triumphing over evil, or the escapist fantasy pulling the populace out of its post-Watergate/Vietnam War doldrums? Indeed, stalwart fans are still arguing, two

INSPIRED BY *STAR WARS*

I was seven when the movie came out, and became so intrigued by *TIE-fighters* that I began a nearly 20-year quest to get my hands on the Earth equivalent. Last May I finished initial training in the F/A-18 Hornet and am now based in Lemoore, CA, and fly with the Blue Diamonds of Strike Fighter Squadron 146. LT. TODD NELSON, TNELSON@sol.com



What's kept *Star Wars* alive for 20 years are the legions of passionate fans who display their devotion to the trilogy in many ways and means, from license plates to wedding cake toppers. And while they may not have a catchy nickname as *Trekkers* do, the *Star Wars* faithful come out in full force at various science fiction conventions around the world. The quarterly *Star Wars* *GALAXY MAGAZINE* receives fan mail in artful envelopes, as well as tales of wonder, like the one from an art student who received an "A" for her pink *TIE* fighter "personality box."

INSPIRED BY STAR WARS

The cantina bar inspired me to become a cocktail slinger in a town that would clone the fictional interstellar bar, Las Vegas, where every life form on this planet eventually visits. —TONY THOMAS, LAS VEGAS, NV

decades later, and micro-analyzing each and every facet of the movie.

Looking back at the initial reactions, one fact is undeniable when assessing its universal popularity: There had never been a movie like *STAR WARS*.

Any good movie will find its audience, but *STAR WARS* was generally met with unbridled praise from the critics. Revisiting the reviews is an insightful, sometimes prescient, even ironic time trip.

"The Year's Best Movie," blared *Time* in its May 30, 1977 story. "A grand and glorious film that may well be the smash hit of 1977," the article declared, citing in particular "the two manned robots, the Laurel and Hardy of the cybernetic world... a menagerie of monsters and grotesques... and

DREAM TEAM

Before the Kenner account came along, they were just three ordinary guys working for Grey Advertising in New York City. Now they're the *STAR WARS* team.

Adam Seely, Rob Travatino and Doug Fallon were happy enough creating TV ads for Batman, Nerf and other properties. Little did each of them know, however, that all three harbored one very common passion—*STAR WARS*. Now in their mid 20s, they'd been ar-

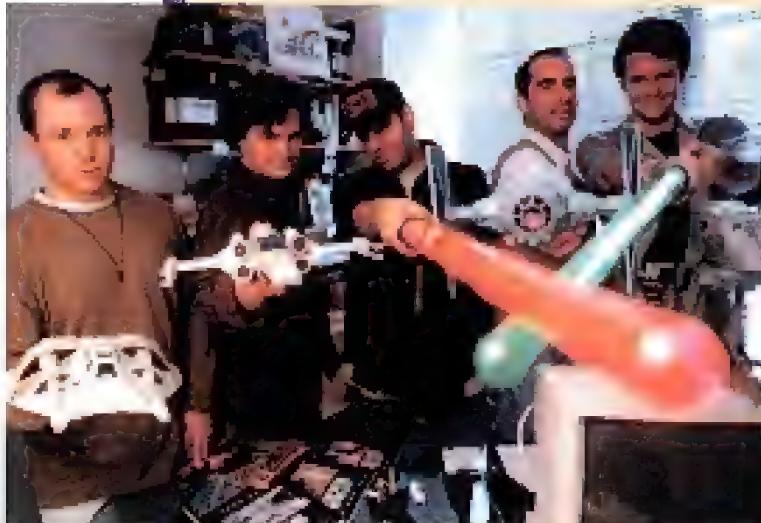
Let's make a pitch for the *STAR WARS* account with Kenner, he thought. His idea was to produce what in the trade is called a "sizzle film," which would include not just Grey's attributes, but also clips, sound effects and music from the trilogy to demonstrate an intuitive knowledge and devotion to *STAR WARS*.

It was after he proposed the notion to Seely, a producer, and Fallon, an art director, that Travatino discovered their shared bond. "I had to 'twist' Adam's arm to go along with it," Travatino recalls.

They ended up making their presentation to Kenner twice, wowing the toy maker both times and ultimately winning the account. And to date, the trio has produced eight different *STAR WARS* TV spots for a variety of Kenner action figures, vehicles and playsets, as well as a stunning *Shadows of the Empire* ad that brings Luke, Xizor and Dash Rendar to life through 3-D computer animation.

Beyond their creative duties, these guys remain unabashed *STAR WARS* fanatics. "I've never stopped watching the movies," says Seely, who also still has his original *STAR WARS* toys. Fallon's weakness are the many *STAR WARS* video games. "My wife is a game widow," he confesses. Travatino admits that *STAR WARS* directly influenced his decision to study broadcasting. "It taught me to believe in myself."

So even as they toil away on upcoming Kenner *STAR WARS* ads, anticipation of seeing the trilogy on the big screen for the first time has them on the edge of their seats. "I'll be camped outside the theater in my C-3PO sleeping bag," says Fallon.



Assisting Grey's *Star Wars* trio of Travatino (center), Seely (2nd from right) and Fallon (right) are copywriter Ben Lippel (left) and art director Greg Daly.

dent fans since childhood, into their teen years and right through college. None of them dreamed that *STAR WARS* would someday become a major part of their careers.

Then about two years ago Travatino, a creative director whose nickname in high school had been Han Solo, had a brainstorm.

the wizardly special effects." Even compared to Stanley Kubrick's *2001: A Space Odyssey*, the benchmark in science fiction films at the time, *Time* opined, "*STAR WARS* is tops."

"The year's most razzle-dazzling family movie," wrote Charles Champlin in the *Los Angeles Times*. His upstate counterpart, John Wasserman of the *San Francisco Examiner*, called *STAR WARS* "the most exciting picture to be released this year—exciting as theater and exciting as cinema." The *Boston Herald*'s David Rosenbaum called it "one of the greatest adventure stories ever told," while *Newsweek*'s Jack Kroll dubbed it "pure sweet fun all the way."

Many seasoned pundits, especially those who grew up—as did George Lucas—with movie serials, radio dramas and comic books, enthusiastically compared *STAR WARS* to the futuristic tales of Buck Rogers and Flash Gordon. Vincent Canby, in *The New York Times*, defined *STAR WARS* as "the movie that's going to entertain a lot of contemporary folk who have a soft spot for the virtually ritualized manners of comic-book adventure." Champlin declared it "Buck Rogers with a doctoral degree." In *The Boston Phoenix*, David Denby wrote that "*STAR WARS* is undoubtedly something new in the history of popular culture: an homage to the cheesy space-ship-and-ray-gun serials of the '30s, it's both a loving parody and an awesomely beautiful work of imagination."

The more erudite of critics, whether they liked the film or not, couldn't resist attaching deeper sociological, philosophical or theological meanings to Lucas' intent. "It is soothing to find a funny film imagining something a great deal worse than South Africa's possessing nuclear weapons," wrote Penelope Gilliatt in *The New Yorker*, later concluding, "There is something dazzling about a sci-fi film that manages to call upon the energies of both futurism and long-held faith." Pete Hamill,

INSPIRED BY *STAR WARS*

It was a scorching hot day in Oklahoma when my parents took us to see the premiere of *Star Wars*. I left that theater forever changed. I knew that I had to be part of that high-tech future, and today I am. I spent the remainder of my teenage years constantly tinkering with computers and moving on to my engineering degree before joining Intel, where I now manage part of a design team developing the next generation of Intel microprocessors. Who knows? The latest product we just finished might even be used at some point in the computer-generated portion of the upcoming prequel! ROBERT STEAR, robert@mpo2.intel.com



*The characters in *STAR WARS* are among the most memorable in movie history. So of course they've been parodied. Mel Brooks, the sultan of send-ups, gave us *Spaceballs* (top), complete with Ham Solo and Barf, Lord Helmet and a power called the Schwartz, presided over by just plain Yogurt. Carrie Fisher appeared on Saturday Night Live as a teen alien in a skit that also poked fun at Frankie and Annette beach movies. And even Miss Piggy got to ham it up with Mark Hamill on The Muppet Show.*

INSPIRED BY STAR WARS

In 1977, I became friends with Chris and Oliver. The night *Star Wars* came out, my mother went to the 7 o'clock showing. She was so impressed, she brought us back for the later show. We were instant converts. Chris' folks were artists, and we took advantage of their facilities. Days were spent hunched over drawings. Often they were *Star Wars*-related. Our friendship endures to this day. Oliver became a painter. Chris moved to L.A. and found work building models for Hollywood. I kept illustrating into college, and picked up editing skills. Eventually, I wound up in Oregon, at Dark Horse Comics. My aptitude for *Star Wars* made me a natural for editing Dark Horse Comics' line of *Star Wars* titles, and here I am. I love my job. —PEET JANES, PORTLAND, OR

writing in the *Chicago Tribune*, after assuring readers he wasn't related to Lucas' portrayer, termed *Star Wars* a Big Dumb Flick ("it's just entertainment") before declaring, "It is a perfect film for a time when no Americans are dying anywhere in a war, when no American bombs are landing on anyone, when no President is facing indictment or impeachment." In *The Village Voice*, reviewer Molly Haskell, referring to the war between the Rebels and "Imperialists," wrote: "Between these two factions, the ideological differences are hardly more striking than those that separate the Greens and Golds in prep-school athletics."

And then there were those who simply didn't get it. With a flip-flopping thumb, Gene Siskel, in the *Chicago Tribune*, follows up praise for "striking visual trick[s]... Lucas' scriptwriting... [and] weird-looking creatures" with this: "On the debit side are the film's human performances. Save for Alec Guinness [sic], the cast is unmemorable." In New York, John Simon exclaimed, "O dull new world! ... It is all as exciting as last year's weather reports. ... What you ultimately have is a set of giant baubles manipulated by an infant mind." Cross-country, in sister publication *New West*, Stephen Farber offered: "STAR WARS is an entertaining crowd-pleaser and a monumental technical achievement, but it's a long way from being a classic."

"Who knew?" Farber might say today. The fact is, though, that even as those first reviews were being written, *STAR WARS* was penetrating our culture. Sure, there was the extraordinary merchandising and licensing programs, bombarding our senses and kids with *STAR WARS* T-shirts, posters, lunchboxes, games, action figures,

THIS IS AN MEXICAN
AND I'M HERE
ON THE U.S.-MEXICAN
BORDER.



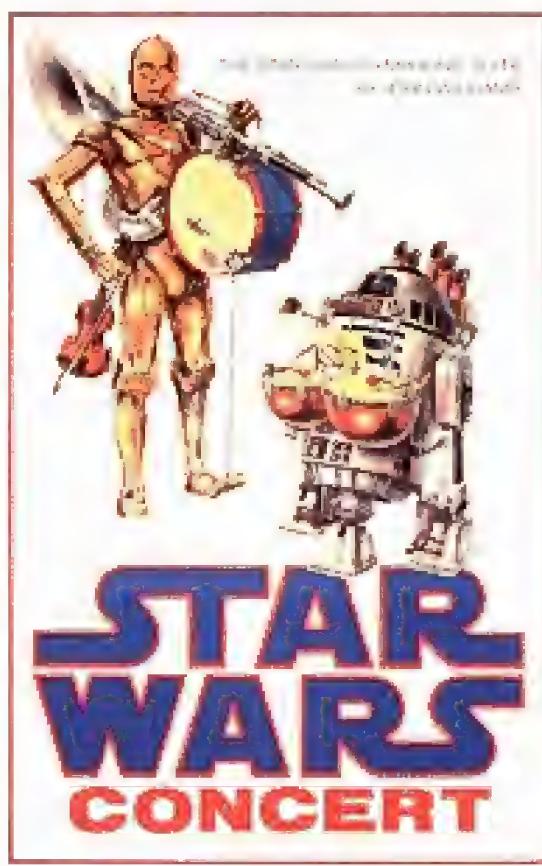
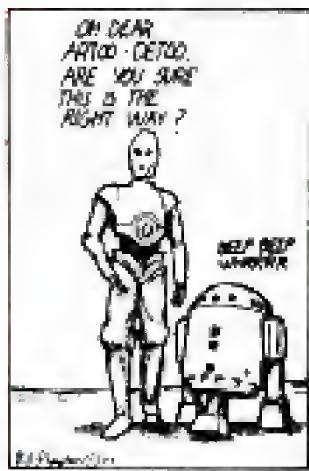
EACH DAY
THOUSANDS OF ILLEGAL
ALIENS CROSS
HERE INTO THE US



From the beginning, the droids C-3PO and R2-D2 were a large part of what made *Star Wars* work. They were instantly compared to such revered comic twosomes as Abbott and Costello and Laurel and Hardy. They played well away from *Star Wars*, too, making guest appearances in all sorts of places, whether promoting a one-night John Williams concert or as a cartoon punch line by Bill Plympton in the Soho Weekly News.



OH DEAR
ARTHUR-DETOD.
ARE YOU SURE
THIS IS THE
RIGHT WAY?





When former President Ronald Reagan proposed a space-based missile defense system for the U.S., his political opponents dubbed the program "Star Wars," and the name immediately stuck. It went so far as the November 12, 1984 cover of the German newsmagazine *Der Spiegel*. In picturing Reagan as Darth Vader and borrowing spaceships directly from the movie, the cover wondered, "Reagan After the Election. Weapons for Star Wars?"

official fan clubs that sprang up around the country. It wasn't uncommon to hear of grooms and brides dressed as Han Solo and Princess Leia for their wedding ceremonies.

And, of course, the boffo sequels, *Empire* in 1981 and *Jedi* in 1983, kept *STAR WARS* fever high well into the mid-1980s. Yoda became a sort of celluloid Confucius, espousing philosophical soundbites ("You must unlearn what you have learned," "Try not. Do. Or do not. There is no try.") that became inspirations for the Pepsi Generation. On the more practical side, careers in filmmaking, special effects, computer technology, art and other creative and technological arenas were launched as a result of *STAR WARS* "mania."

The news media paid a sort of homage to the film in the early '80s when it referred to former U.S. President Ronald Reagan's controversial space-based missile defense system as "STAR WARS." The term had first been used by Reagan's opponents to the plan. Lucas wasn't particularly thrilled with the infringement, yet it proved, however perversely, just how much the movie had become an icon.

Americans weren't the only ones caught up, either. As *STAR WARS* was released around the world, foreign audiences were similarly captivated.

in a.s.k.s., costumes, soundtrack albums (the single, "STAR WARS: Cantina Band," by Meeno, rode atop the pop charts all that summer), model kits... and more. A lot more.

Part of that "more" was the language and imagery of *STAR WARS*. "May the Force be with you" became a buzz-phrase, uttered in place of "good luck" or "Godspeed." Cartoons and parodies were ubiquitous. Darth Vader was installed as the new poster boy for "the bad guy." The robots—though in Lucas-ese they are always referred to as droids—became not only matinee idols but also symbolic of our society's turning the corner in finally accepting anthropomorphic technology. (Also, the personal computer revolution, marked by the founding of Apple Computer in 1976, was just underway.)

Observers liked to call it a cult, though that sometimes sinister connotation was lost on the millions of grade schoolers who gleefully idled away hours with Luke and Leia action figures, or innocently carried a *STAR WARS* lunchbox to school. Or the members of the hundreds of un-

INSPIRED BY *STAR WARS*

I first saw *Star Wars* at the age of five. It tempted me to pick up a pencil and draw, and I drew it all. I decided to attend art school. After graduation I was given a chance to work at LucasArts Entertainment Co. I've been with the company two years and recently worked on *Jedi Knight*, the sequel to *Dark Forces*. It has been the chance of a lifetime, and I owe it all to a little movie called *STAR WARS*. CLINT YOUNG, Cyoung@LucasArts.com

"May the Force be with you" became a colloquialism in France (Que la Force sout avec toi), Italy (Che la Forza sia con te), Spain (Que la Fuerza te acompaña), Germany (Die Macht sei mit dir) and Holland (Moge de Kracht met u zijn).

While much of the incredible effect that *STAR WARS* had on so many individuals was hardly by design, it didn't happen by accident, either. Lucas was, and is, an astute filmmaker and student of pop culture. But he also had a genuine creative intent when he concocted his *STAR WARS* universe. He wanted more than simply to evoke bygone comic books and serials. He studied mythology and classic storytelling, especially that aimed at children, from Ulysses' *Odyssey* to Robert Louis Stevenson's *Treasure Island*.

STAR WARS was immediately branded "science fiction," yet Lucas preferred a less rigid definition. "I just wanted to forget science," he said soon after the film's release. "I wanted to make a space fantasy, more in the genre of Edgar Rice Burroughs," the creator of *Tarzan*.

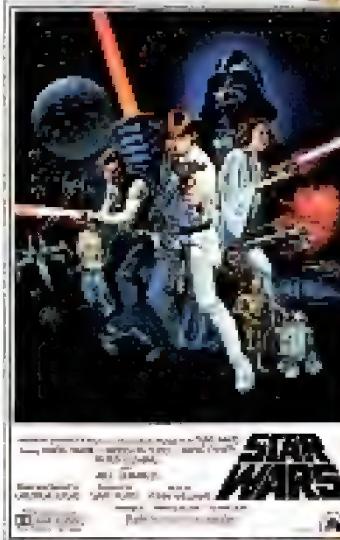
"Most civilizations, whole cultures and religions were built on the 'science fiction' of their day," Lucas said. "It is just that. Now we call it science fiction. Before, they called it religion or myths or whatever they wanted to call it."

Also a proponent then of space exploration, Lucas espoused a hope that *STAR WARS* would infect the younger generation with a combination of romanticism and thirst for knowledge. "I'm hoping if the film accomplishes anything, it takes some 10-year-old kid and turns him on so much to outer space and

INSPIRED BY *STAR WARS*

It is clear that *STAR WARS* affected me on many levels. The idea of heroism was lost on post-Vietnam America. Even so, I began to dream about becoming a Naval officer and experiencing valor first-hand. I also began to build a lifelong love for science. Today I am an ex-Naval officer teaching junior high science. You wouldn't believe how many difficult or listless topics have seemed clearer and easier when prefaced with "Remember that scene in *Star Wars* when...?" **MATT FLEMING, ESCONDIDO, CA.**

CobaltTeach@aol.com



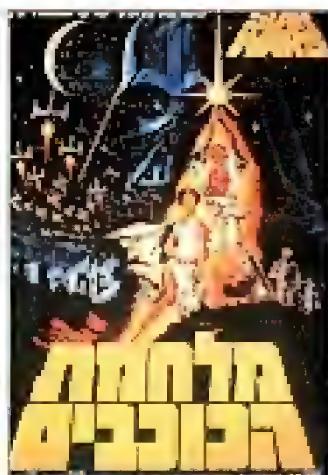
大戰

STAR WARS

the
possibilities
of romance and ad-
venture... I would feel very good if someday
they colonize Mars, when I am 93, and the leader of
the first colony says: "I did it because I was hoping
there would be a Wookiee up there."

Those 10 year olds have grown up and are now 30, though none has gone to Mars. Still, many of the kids who were turned on to *STAR WARS* 20 years ago have remained faithful to Wookiees and the rest of the movie's fantastic characters and environments over the years. At first, holding their interest was easy; the production and release of the sequels, exhaustively followed by a slew of science fiction "fanzines" and other media, kept devotees fervently in the fold until the mid 1980s, when the major merchandising sizzle began to fizzle.

Home video releases and occasional TV airings of the trilogy suited the faithful and brought new fans to the table, mostly kids too young to have caught the initial fever. Then, in 1991, Lucasfilm—which had been flourishing with non-*STAR WARS* films and busi-



Languages and alphabets may be different in countries around the world, but Star Wars is spoken everywhere, as graphically displayed on movie posters in (from left) England, Hong Kong, Italy, Israel and France.

nesses, including the Indiana Jones series, Industrial Light & Magic and its sound-technology divisions—launched a new *STAR WARS* licensing program. Primarily fueled by books, comics and trading cards, a *STAR WARS* resurgence again kindled the original fan flames and, more importantly, ignited interest among the members of Generation X. From there, a new generation of toys, action figures, games, collectibles, artwork and other merchandise have brought *STAR WARS* squarely back into the cultural limelight. The theatrical release of the *STAR WARS Trilogy Special Edition*, coupled with news that an all-new *STAR WARS* trio of prequels is in the works, fairly guarantees that George Lucas' space fantasy will remain an icon well into the next millennium.

Given that Lucas will turn 53 this year, and considering that today's 10 year olds will be 50 when he celebrates his 93rd birthday, it's still within the realm of possibility that a *STAR WARS* loyalist will help colonize Mars in 2037. So don't be surprised if he or she invokes the name Chewbacca when the spaceship hatch opens and the first human sets foot on the Red Planet. ♦

"Que la Force sout avec toi"
"Che la Forza sia con te"
"QUE LA FUERZA TE ACOMPAÑE"
"Die Macht sei mit dir"
"MAY THE FORCE BE WITH YOU"

STAR WARS launched a whole new generation of movie licensing and merchandising

BY STEVE SANSWELL

The Stuff of LEGENDS

IN THE BEGINNING, THERE WAS THE FILM.

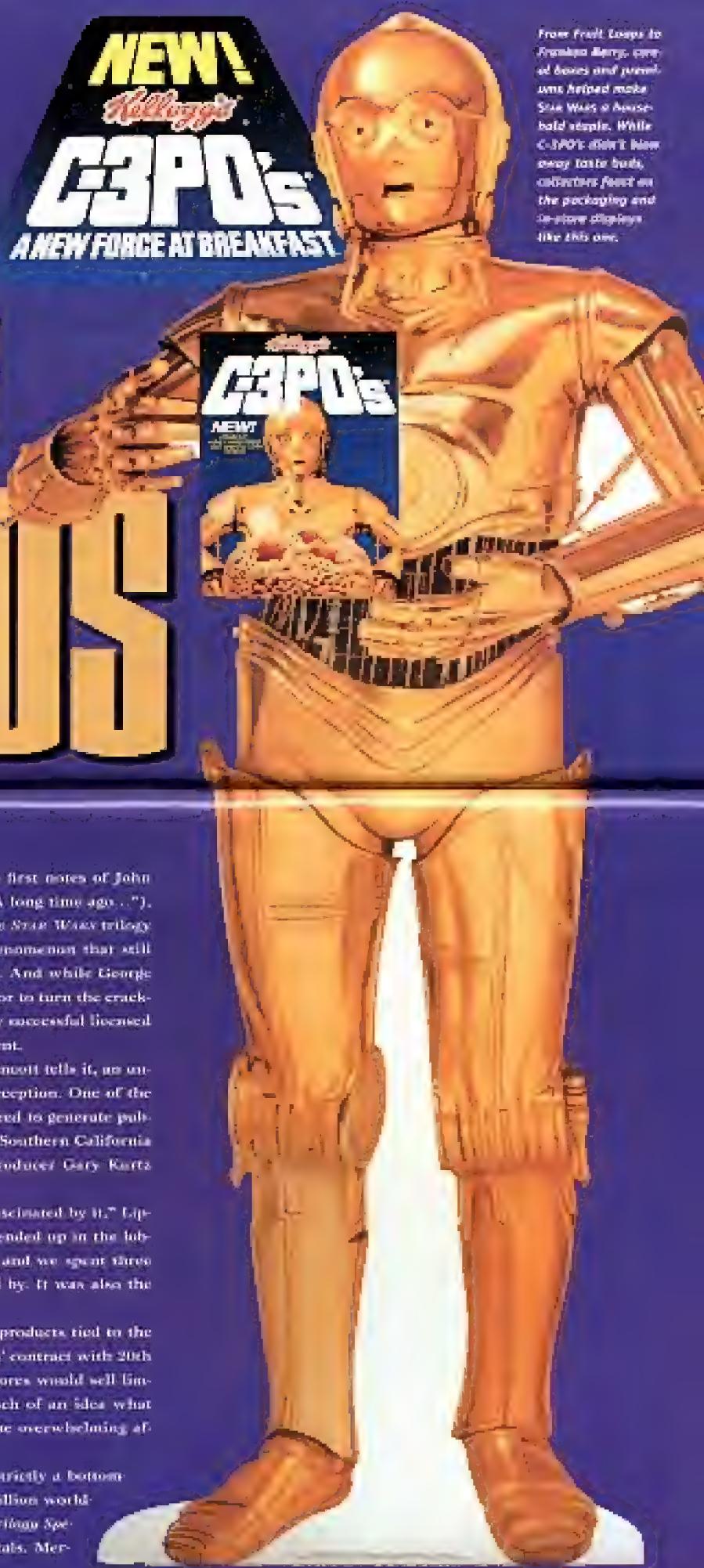
Well, actually, that's not quite true. For even before the first notes of John Williams' heroic score or the now-familiar opening crawl ("A long time ago..."), there was "the stuff," the merchandise that helped propel the *STAR WARS* trilogy from three exciting films into a worldwide pop-culture phenomenon that still resonates 20 years later. There wasn't much of it at first, to be sure. And while George Lucas thought it would be fun to have a sculpted Wookiee coffee mug or to turn the cracker barrel-shaped R2-D2 into a cookie jar, there had never been a really successful licensed movie property, and no indication that this film would be any different.

Well, actually, that's not quite true either. The way Charles Lippincott tells it, an unhappy incident actually seemed to augur well for the film's future reception. One of the first full-time Lucasfilm Ltd. employees, Lippincott originally was hired to generate publicity for *STAR WARS*. He had gone to film school at the University of Southern California with Lucas, had become a film publicist and was approached by producer Gary Kurtz about Lucas' new space fantasy film.

"I'm a science-fiction fan, so I asked to read the script and was fascinated by it," Lippincott recalls. "I told George I really wanted to work on it, and we ended up in the lobby of the office tower at Universal Studios, where he had his office, and we spent three hours just standing there talking about *STAR WARS* as people passed by. It was also the first time we talked about merchandising."

Lucas told Lippincott that he wasn't sure there would be many products tied to the film, but what he especially wanted—and what got written into Lucas' contract with 20th Century Fox—were three *STAR WARS* boutiques, of all things. The stores would sell limited-edition merchandise, but neither director nor publicist had much of an idea what kind of products might work, and the idea of boutiques got lost in the overwhelming aftermath of the film's opening.

The impact of *STAR WARS* can be measured in many ways. On strictly a bottom-line basis, the three films themselves collected a total of about \$1.3 billion worldwide in the box office—before this year's release of the *STAR WARS Trilogy Special Edition*—and tens of millions more through video sales and rentals. Mer-



From Froot Loops to Frankenberry, corn of boxes and pouches helped make *STAR WARS* a household staple. While C-3PO's didn't blow away taste buds, collectors feast on the packaging and on-store displays like this one.

chandise sales, even before the current *Star Wars* revival, added up to more than another \$2.5 billion. In today's dollars, the films' footprints might translate into as much as \$7 billion.

STAR WARS jump-started the slow-growing licensing business in the late 1970s and was responsible for the now taken-for-granted mega-marketing of major movies for products ranging from novels and trading cards to toys and clothing. In fact, according to *The Licensing Letter*, prior to the release of STAR WARS in 1977, globally consumers spent less than \$5 billion a year for licensed merchandise. By 1990 that figure had topped \$66 billion.

Charlie Lippincott joined Lucasfilm in November 1975 as Vice President for Advertising, Publicity, Promotion and Merchandising. Within a few weeks, the first merchandising deal had been struck. Lucas' lawyer, Tom Pollock, signed an agreement with science fiction publishing guru Judy-Lynn del Rey at Ballantine Books to publish the *STAR WARS* novelization, Lucas' script and a book about the making of the film. Nothing else came quite so easily. After Lippincott got an initial turndown at Marvel Comics, he used a back-door route to get Marvel contributing editor Roy Thomas excited about writing an adaptation for comic books.

Wearing his promotional hat, Lippincott developed the concept of attending fan conventions to talk up *STAR WARS*, a strategy that was partly responsible for the huge opening-day crowds. The first and biggest gathering was the San Diego Comic Convention in the summer of 1976, an annual affair that draws fans and comics professionals from all over the world. Artist Howard Chaykin and writer Thomas spoke about the upcoming comic series, and Lippincott asked con-goers what kinds of merchandise they'd like to see.

The first limited *STAR WARS* collectibles were available in San Diego. There were T-shirts with the movie's initial triangular logo, badges with the film's name and a special poster drawn by Chaykin, marked "STAR WARS Corporation Poster #1." Only 1,000 were printed and offered at \$1 each. Today, this early *STAR WARS* collectible brings \$400 or more.

Lippincott also attended that year's World Science Fiction Convention in Kansas City. This time he brought along art, costumes and props. Meanwhile, he was providing a new science fiction magazine, *Starlog*, with tantalizing tidbits about the film. In essence, Lippincott was priming the target audience for the most successful movie merchandising campaign in history.

There was one unfortunate result. The Lucasfilm production office at Universal (ironically, although the film was produced by Fox, Lucas remained at his old base) was burglarized and photographic copies of some of the original Ralph McQuarrie artwork, storyboards and other sketches were taken. "We were angry, of course," Lippincott says. "But in a perverse sort of way it told us that the buzz about *STAR WARS* was getting out there."

*Kenner was the first toy manufacturer to ride *Star Wars'* coattails. To take advantage of Christmas '77 (even without a product), it shipped certificate packages with a mail-in coupon for four action figures. Kenner's original vinyl-caped Jawa (below) was replaced with a cloth version, and though the taller of two Snaggletooth aliens (far right) is less accurate, it is valued more by collectors.*



While the film was an overnight box-office and media sensation, the merchandise only trickled out at first from surprised manufacturers. They had never heard of a movie spawning successful licensed products, much less one with weird-sounding character names such as Princess Leia Organa of Alderaan or Obi-Wan Kenobi. The paperback novelization of the screenplay, released six months before the film, had sold out; the first issues of the Marvel comics also appeared prior to the film's opening and did quite well. There were a couple of advance theatrical posters—one notable because it was printed on silvery "mylar" stock—a couple of cast and crew promotional items, and that was it.

But after May 25, 1977 things were never quite the same. Moviegoers, caught up in this new universe, wanted to take



A galaxy of goodies: Mask maker Dan Post produced a friendly Chewbacca mask and discontinued the first—and fiercer—version; Lucas considered an R2-D2 cookie jar (produced later by Roman Ceramics) when he saw Ralph McQuarrie's sketches of the droid; Topps bubble gum cards and Star Wars pillow cases by Bibb were must-haves for young fans.



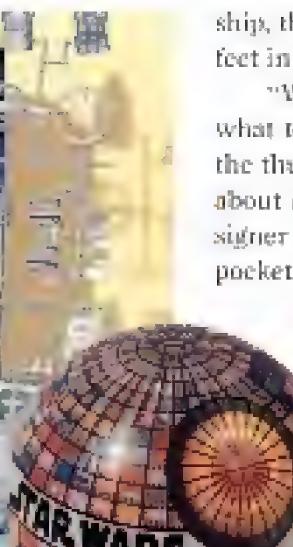


home a piece of it. At first there were T-shirts and iron-on transfers, jewelry and badges that spelled the arch-villain's name wrong (Darth Vadar). Those posters that fantasy and comics conventioners had bought for a buck started commanding \$10, and there were other, commercially produced posters to buy. Some sheets and pillow cases, the first of many sets of stickers and trading cards, sheet music, a couple of books... but no toys.

If ever there had been a "toyetic" movie, in the words of one toy industry visionary, this was it. And four months before *STAR WARS* opened, Kenner Products, now a unit of Hasbro, decided to give it a shot. Kenner didn't know if the film would be a big hit, but that didn't matter. Space toys had been sort of moribund since the early 1950s, yet this one film had enough action, adventure and neat ships and gadgets to make a natural toy line.

Bernie Loomis, then president of Kenner, assumed that the film would come and go quickly, and that when the toys arrived a year later they would have to stand on their own. Kenner's contract called only for one "all-family action board game" in 1977 and perhaps three different playsets with figures the following year. But the sci-fi-obsessed design department worked overtime to come up with ideas and prototypes to present to Fox and Lucas, who had the right of final approval.

The central decision in the launch of the *Star Wars* line—one that not only assured its success but affected the entire toy industry—was made in Loomis' office one morning in March 1977. Loomis called head designer David Okada a little after 7 a.m. and asked him to come upstairs to help figure out "what we're going to do with these *Star Wars* figures." Kenner had been successful with 12-inch-tall *Sex Million Dollar Man* dolls, as Hasbro had been with G.I. Joe. But if the only Han Solo figure was going to be 12 inches tall, his space



Darth Vader's TIE fighter was a popular model kit—and Itters found some models so real, they could use them in making Empire. Hellix, in England, made a 3-D Death Star pencil sharpener. And you could collect Star Wars plastic cups from Coke via fast-food chains.

ship, the *Millennium Falcon*, would have to be five feet in diameter and cost several hundred dollars.

"We were hashing it around, trying to decide what to do, when Bernie held up his right hand, the thumb and forefinger apart, and asked, 'How about that big, Dave?'" Okada recounts. The designer took a six-inch steel ruler from his shirt pocket, measured the open space at 3 3/4", and both men decided that would be as good a height as any for Luke Skywalker, with the other figures scaled to size.

While Kenner thought that kids would pick and choose among their favorite characters, it turned out that at the initial price of around \$2 a figure, they wanted them all (the line grew to 115 figures by '85), plus every kind of packaging and other variations. The size of the figures also led to reasonable prices for vehicles and playsets.

The initial plan was to turn out three vehicles and six small action figures, but after *STAR WARS* premiered, more than 30 products were put into development overnight. Kenner managed to get out some boxed puzzles, paint-by-number sets and even a board game by late fall, but it just couldn't produce action figures or vehicles in time for Christmas. So the toy maker sold a promise. For about \$10, fans could buy a tightly sealed certificate package containing a thin card-



In between movies, STAR WARS fans have been glued to a galaxy of adventures in print

BY DON CHARLES

PUBLISHING EMPIRE

The last we saw of our *STAR WARS* heroes on the silver screen, they were celebrating the destruction of the second Death Star and the fall of the Empire. But by no means was that the end of the *STAR WARS* story. In the nearly 14 years since the *Return of the Jedi*—and especially during the '90s—Lucasfilm has worked with a select group of publishing partners to weave an ever thicker and richer *STAR WARS* tapestry with new exploits and revelations of Jedi history in the form of novels, non-fiction books, comics, trading cards and roleplaying games.

NOVELS

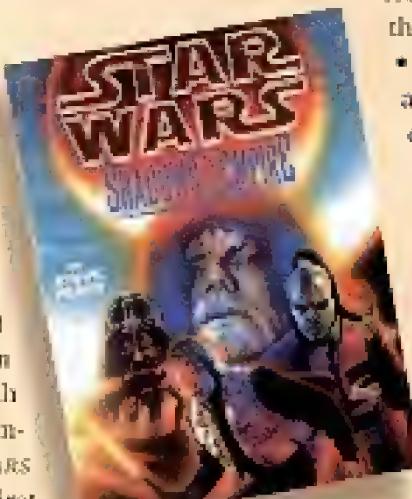
While the occasional *STAR WARS* book tickled the public's fancy in the '70s—notably *Splinter of the Mind's Eye* by Alan Dean Foster in '78—it wasn't until 1991 that the *STAR WARS* universe took on a life of its own in hardcover, adult novel form. That's when Bantam Books and Lucasfilm teamed up with best-selling science fiction author Timothy Zahn to expand the *STAR WARS* universe in *Heir to the Empire*, the first of a Zahn trilogy.

The initial story is set five years after the events in *Jedi*, when the Empire is in shambles. A new villain, Grand Admiral Thrawn, has plans to overthrow the New Republic while Leia, Han and Luke are caught in political turmoil. The book hit number one on the *New York Times* best-seller list and effectively kicked off a renaissance of *STAR WARS* interest.

Other novels, written by top science fiction authors, followed. The events they cover include the marriage of Han and Leia and the birth of their three children, who all exhibit Jedi powers; the gradual evolution of a new galactic government, under constant threat from the feisty Empire; and Luke's revival of ancient Jedi skills.

Among more than 20 best-selling titles:

• *The Courtship of Princess Leia* by Dave Wolverton. Four years after *Jedi*, Leia is offered a new home for Alderaan's refugees if she marries Prince Isolder.



- The Jedi Academy trilogy by Kevin J. Anderson. Luke starts a training academy for young Jedi Knights.
- *Children of the Jedi* by Barbara Hambly. The Rebels search for the long-lost children of the Jedi.
- The Corellian trilogy by Roger MacBride Allen. Han Solo returns to his home planet where he faces off against an evil cousin.
- *The Crystal Star* by Vonda McIntyre. Leia's children are kidnapped.
- *Darksaber* by Kevin J. Anderson. A group of Hutt crime lords attempt to build a weapon, the Darksaber, and take over the galaxy.
- *Shadows of the Empire* by Steve Perry, a multimedia venture also including comics, cards, video game and soundtrack. In plotting to assassinate Luke, evil Prince Xizor pits Darth Vader against the Emperor.

Bantam continues to publish several original hardcover titles annually, as well as paperback and audiobook editions.

Over the years, Random House's Del Rey division has produced novelizations of the movies and two original trilogies, *The Lando Calrissian Adventures* and *The Han Solo Adventures*.

For younger readers, Berkley Books produces *Young Jedi Knights* and *Junior Jedi Knights* series. The *Young Jedi* follows the adventures of Han and Leia's twins, Jacen and Jaina (age 14), while *Junior Jedi* centers on their third son, Anakin, as he trains to be a Jedi at his uncle's academy. Bantam also publishes a series of books geared for 8-to-12 year olds, while Little, Brown offers a line of juvenile pop-up books.

NONFICTION BOOKS

Del Rey has examined the saga in a variety of projects. Among more than two dozen titles are an "art-of" trilogy that reproduces storyboards, sketches and other art from all three films; guides to characters, vehicles, weapons and planets; technical journals (with Starlog Press) featuring blueprints; trivia books; annotated script books for the original movies;

companions for the NPR radio dramatizations of the movies and an upcoming ultimate encyclopedia.

Star Wars non-fiction titles also include:

- A guide to *Star Wars* collectibles (toys, games, posters, cards, etc.) published by Tomart.
- *The Illustrated Star Wars Universe*, a coffee-table compendium featuring art by Ralph McQuarrie and text by Kevin J. Anderson, from Bantam.
- Behind-the-scenes books, with rare photos from the films and Lucasfilm Archives, from Chronicle Books.
- Two books documenting the first and second decades of Industrial Light & Magic, from Ballantine.
- Strategy guides to the *Star Wars* PC and video games from LucasArts Entertainment, from Prima Publishing and Brady Games.

COMIC BOOKS

One of the first *Star Wars*-related items to hit the shelves in 1977 was the adaptation of the movie by Marvel Comics. Marvel also produced a monthly series, annuals and a black-and-white magazine for the British audience.

Marvel adapted *Empire* and *Jedi*, too, often exploring some then-minor characters and cultures, such as bounty hunters Zuckuss, IG-88 and Boba Fett, Luke's childhood friend and fellow Rebel pilot Biggs and Chewbacca's homeworld of Kashyyyk.

Dark Horse Comics acquired the license in 1991 and began publishing new *Star Wars* adventures beginning with *Dark Empire*. The series, created by writer Tom Veitch and artist Cam Kennedy, was set six years after the events in *Jedi* and introduced readers to another malevolent Emperor, a clone of the deceased Palpatine; it was followed by *Dark Empire II* in 1994-95.

Dark Horse has pursued other *Star Wars* stories, such as Jabba's nefarious business dealings, Boba Fett's bounty hunting, the droids' pre-Luke background and centuries-old Jedi history. Dark Horse has compiled several anthologies, including collections of the old Marvel titles and the newspaper strip.

TRADING CARDS

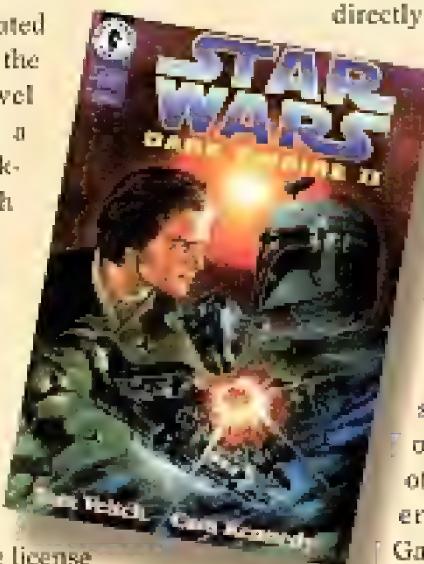
During the 1970s, science fiction-themed cards were not in high demand. But Topps executives had a hunch *Star Wars* might be different. When

the movie opened to huge business, they contracted with Lucasfilm to produce the original *Star Wars* movie trading cards, followed by *Empire* and *Jedi* series.

Topps wasn't the only producer of *Star Wars*-related cards. General Mills and Wonder Bread each produced sets in 1978, as promotional tie-ins, and the trend continued with *Empire* and *Jedi*.

In 1993, Topps introduced the first of three *Star Wars Galaxy* card sets that showcase various artists' interpretations of the *Star Wars* mythos. The series features preliminary sketches and production art by Ralph McQuarrie as well as visions by top comics and book-cover illustrators. Companion trade paperback books were produced for the first two series.

Two years ago, Topps debuted its three-part *Star Wars Widevision* series—extra-wide images taken directly from laser disks of the entire trilogy; a *Special Edition* set is about to be released. Topps' latest innovation is a *Star Wars Widevision* series in 3-D.



ROLEPLAYING GAMES

Roleplaying games, in which two or more players take on the persona of *Star Wars* characters and act out adventures, have added a wealth of background to the *Star Wars* legend. Since the late '80s, West End Games has produced a wide series of *Star Wars* roleplaying game sourcebooks and game adventures.

The company provides gamers with detailed skill descriptions of all aspects of the *Star Wars* universe: backstories for existing and newly created characters; technical information about ships, vehicles and weapons; characteristics of environments and planets; and history and cultural references.

MAGAZINES

Currently, Lucasfilm has licensed two domestic magazines, *Star Wars Galaxy Magazine* (Topps) and *Star Wars Insider* (The Fan Club, Inc.), quarterlies that cover a variety of classic and current *Star Wars* news, features, fiction, comics and art for distinct audiences. Last year, several overseas publishers began producing licensed *Star Wars* magazines in England, France, Germany and Australia.

board "stage" for the first 12 action figures, a few assortments of paper and a certificate redeemable by mail for the first four action figures. About 600,000 were shipped, although many weren't sold. But those who mailed in their coupons got a set of four *STAR WARS* figures early in 1978—the first of some 250 million small action figures that would be sold worldwide over the next eight years. (A so-called Early Bird Certificate Package still sealed now brings about \$150 in the collectors' market.)

There were many figure variations. The first Luke, Vader and Obi-Wan figures had a hard plastic lightsaber that telescoped twice, but it was complicated and costly, so it was quickly replaced with a lightsaber that telescoped once. The tiny Jawa went from wearing a vinyl cape to a somewhat richer-looking cloth cape. Today, the "cheap-looking" vinyl-caped Jawa sells for \$1,400 or so mint and sealed on a card—more than 20 times the cost of its cloth-caped counterpart.

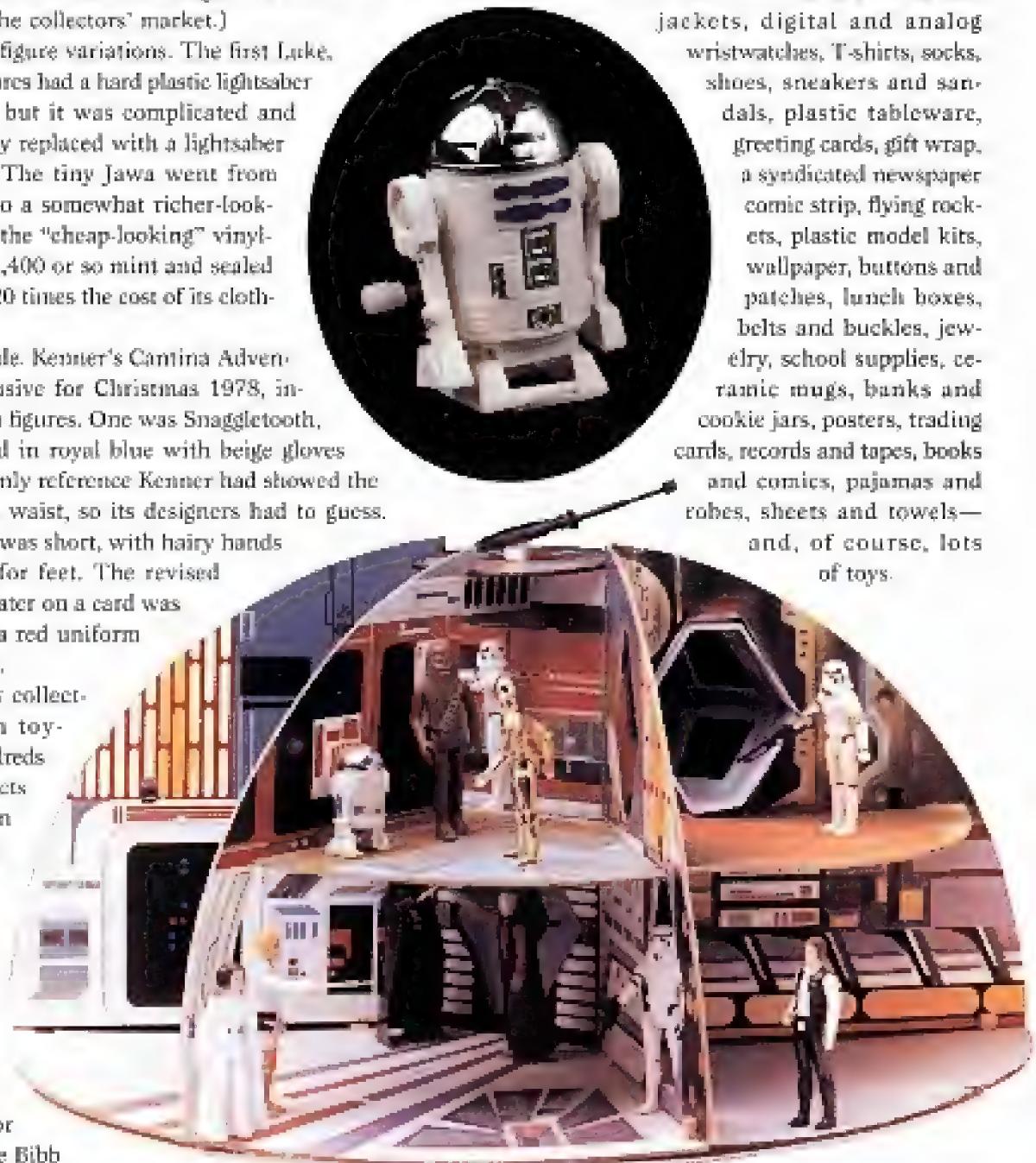
Mistakes were made. Kenner's Cantina Adventure Set, a Sears exclusive for Christmas 1978, included four new action figures. One was Snaggletooth, a 3 3/4" figure dressed in royal blue with beige gloves and silver boots. The only reference Kenner had showed the creature cut off at the waist, so its designers had to guess. Actually, Snaggletooth was short, with hairy hands and large, ugly paws for feet. The revised Snaggletooth released later on a card was only 3" tall and wore a red uniform and no boots or gloves.

While *STAR WARS* collecting has always been toy-driven, there were hundreds of other kinds of products worldwide. More than 600 manufacturers sold millions of individual items tied to *STAR WARS*, *The Empire Strikes Back*, *Return of the Jedi* and all of their offshoots through the middle 1980s. Among the early major licensees for the first trilogy was the Bibb Co. with a line of *STAR WARS* sheets, pillow cases, blankets, bedspreads, sleeping bags, curtains, beach pads, beach towels, bathroom towels and washcloths. Bibb had different designs—Galaxy, Space Fantasy, Lord Vader and Jedi Knight, and special designs for Sears, J. C. Penney, Montgomery Ward and Ratcliffe Bros. in England. And that was just for the first film.

Don Post Studios, a small California mask maker, saw its business soar as it produced authentic-looking over-head masks of six different characters, and then added more for the next two films. The current *STAR WARS* revival finds new Don Post masks—as

well as the earlier ones—hot all over again. While the home Super 8-millimeter film business was giving way to home video in the late 1970s, Ken Films did its best business ever by selling a few minutes of *STAR WARS* excerpts.

By 1979 there were *STAR WARS* Halloween costumes and masks, overalls and jackets, digital and analog wristwatches, T-shirts, socks, shoes, sneakers and sandals, plastic tableware, greeting cards, gift wrap, a syndicated newspaper comic strip, flying rockets, plastic model kits, wallpaper, buttons and patches, lunch boxes, belts and buckles, jewelry, school supplies, ceramic mugs, banks and cookie jars, posters, trading cards, records and tapes, books and comics, pajamas and robes, sheets and towels—and, of course, lots of toys.



One of the more prized *Star Wars* toys among collectors is the chipboard Death Star playset distributed by Polley in England, Kenner Canada and Taitoys in Australia—and worth up to \$650 in mint condition. Japanese companies made a number of Jedi-worthy toys, including one of Lucas' favorites, a 2" walking R2-D2 wind-up by Takara.

Right: Passports to the set of Empire were few and far between and are now highly prized collectibles. Below: Rarities Mint issued sets of gold and silver coins, sculpted by artist Karen Worth, to commemorate Star Wars' 10th anniversary. Far right: A Yoda statuette from Killion Industries sculpted by Larry Noble.

The U.S. merchandising success was repeated around the world. In the United Kingdom alone there were 36 manufacturers with 136 products. England's Helix International made one of the few three-dimensional representations of the Death Star: a round metal pencil sharpener for 35 pence. In Spain, Ediciones Manantial made an R2-D2 rotating calendar and a C-3PO mobile. Italy's Edizioni Panini produced a stamp album story book. You could eat *STAR WARS* in Europe and Asia—and eventually in the U.S.—with C-3PO's, a breakfast cereal from Kellogg. In England, there were ice lollies, lemon chew bars and molded marshmallows in the shapes of C-3PO, R2-D2 and Darth Vader. Italy had licorice twists. There were ice cream bars in Australia and Malaysia. And in Japan, those with a hankering could buy chocolate or caramel candy, rice snacks and dry bread sticks—all with small *STAR WARS* premiums like Cracker Jack prizes. For Jedi, England's Bridge Farm Dairies offered *Star Wars* low-fat yogurt in eight varieties, including Jabba the Hutt Peach Melba.

There were promotional tie-ins galore. *STAR WARS* trading cards were stuffed with 65 million boxes of Wonder Bread. General Mills ran cereal promotions with plastic tumblers, kites, cards, stickers and miniature cardboard vehicles. The cereal boxes themselves are quite collectible, as are the hundreds of different in-store point-of-purchase displays that manufacturers used to attract buyers. There were collectors' cards on six-pack trays of Hershey candy bars, and hats, place-



ments and even a sweepstakes to win an in-home appearance by Darth Vader from the maker of Dixie Cups.

R2-D2 and C-3PO promoted childhood immunization campaigns in the U.S. and Australia and a savings campaign for the German Post Office and a bank in Australia. The biggest beverage tie-in was with the Coca-Cola Co. In the U.S., there were dozens of different plastic cups and glasses to collect from fast-food outlets and convenience stores. Coke also offered a flying disc, collectors' cards and a stamp album. In Asia and Canada, many of the offers were tied to collecting bottle caps with photos of characters or vehicles inside. In Japan, there were 50 assorted caps and an R2-D2 radio with a Coca-Cola logo as a premium. Twenty years later, it is Coke's chief rival, PepsiCo, that has become Lucasfilm's major partner for the launch of the *STAR WARS Trilogy Special Edition* and the first of the new prequels.

While the foreign toy market was dominated by Kenner replicas, there were some notable exceptions. In England, Palitoy sold a brightly colored chipboard Death Star playset that is highly prized by collectors. In Japan, Takara's line of toys included a sonic-controlled R2-D2 that "spits" plastic discs and another with a viewer in its stomach showing seven various scenes from *STAR WARS*. Takara also produced one of George Lucas' favorite toys—a two-inch-tall wind-up, walking R2-D2.

Besides the licensed products, there are other, non-licensed produced items that *Star Wars* fans seek for their collections. These include various size posters and lobby cards made for movie theaters, along with press books and press kits. In the U.S. alone, the trilogy produced an amazing 23 different one-sheets, the standard 27" x 41" posters that theaters hang in outdoor and lobby frames. Distinctive foreign posters from countries like Israel, Hong Kong

and Poland and advertising sheets for international products swell the number of posters to well over 1,000.

There are also limited-edition promotional items, including a Lucite star that was given at early *STAR WARS* fund-raising screenings, brass paperweights with the films' names and even a "passport" used to admit VIPs to the set of *The Empire Strikes Back* in England. Some collectors seek original art from the posters or books, and there are some props and costumes that have made it into the collecting world.

Lucasfilm has occasionally given away such things as a piece of the Death Star in a fan club sweepstakes. And sometimes it has donated items for charity auctions. These have included an original script autographed by Lucas (\$3,500), a C-3PO hand (\$5,000) and a mounted Darth Vader helmet, mask and shoulder plate from *Empire* (\$20,000). But unlike nearly every other filmmaker, Lucas has kept most of the props and costumes in the company's archives. So most allegedly authentic props and costumes offered by dealers and even usually reputable auction houses have turned out to be bogus.

*Left: Detailed 11" vinyl figurines, including this one of Luke and Yoda, are produced by Applause, as are multipacks of *Star Wars* action figures (right). Below: Prototypes for Kenner's 2"-3" metal figures show tiny details and can be fit together in a variety of scenes. Below right: Dan Post appeals to legions of Boba Fett fans with this replica of the bounty hunters' helmet.*

By 1985 the *STAR WARS* line was fading despite the best efforts of Kenner and other licensees. There were no more films in the series—at least for the foreseeable future. Attempts to do lines based on the short-lived *Droids* and *Ewoks* TV cartoon series were more popular in some European countries than the U.S.

Still, there were events such as the 10th anniversary celebration of *STAR WARS*, a 1987 fan convention that got lots of media coverage. There are now Star Tours rides—and merchandise—at four Disney theme parks on three continents. Collectors' silver and gold coins released in 1988 have zoomed through the stratosphere; coin dealers say there were only 14 complete sets of all 24 coins minted, and they are now quoted at \$20,000-\$25,000 for the full set.

STAR WARS collecting has gone through several pluses. At first, diehard collectors were a source of amusement for some. "You collect that? But isn't that stuff still in the stores?" some would ask. Trekkers would smirk. Toy show promoters had to be cajoled into letting any *STAR WARS* merchandise be put out on dealers' tables. "There seems to be so much of it around; are people really buying those things?" the promoters asked. Yes, they were. They still are. Only more so.

At first, the original 12" dolls took off in price, a crossover for *STAR WARS* and doll collectors. A few of





the rarer ones were bid up to \$400 or so in mint boxes. Then the vehicles became popular. And the posters. And finally the action figures, which have been red-hot since about 1991.

What's driven the current round of *STAR WARS* mania? For one thing, an entire generation of youngsters has grown up with the trilogy. The merchandise evokes childhood memories. Now that many of those fans are entering the work force, they have the money to try to recreate those warm feelings. And an even newer generation of kids who were born after 1977 has watched the films over and over on video.

But the renaissance really kicked in with the publication starting in June 1991 of Timothy Zahn's trilogy of new *STAR WARS* novels, the first of which, *Heir to the Empire*, zoomed to first place on the all-important *New York Times* best-seller list. Other novels, nonfiction and comics started appearing, and after years of being suspended in carbonite, the *STAR WARS* license became hot again.

Lucasfilm has carefully nurtured the *STAR WARS* property, never pushing products out before there was a demand for them. "There's a natural life cycle to properties with strong kid appeal," notes Howard Roffman, Lucasfilm's Vice President of Licensing. "Even classics like Mickey Mouse go through cycles. The kids who were enamored of *STAR WARS*, and their younger brothers and sisters, started to grow out of it in the mid '80s, and there weren't any new films to attract the next group."

Even so, four years ago, Roffman said he was convinced the phenomenon was far from dead; it was just resting in the public's subconscious. "When the public is ready for *STAR WARS* again, you can be sure we'll be there to provide what they want."

Those were prophetic words. Although Kenner tiptoed back

STAR WARS collectibles run the gamut from the basic to the outrageous. Walnut-sized helmet playsets from Galoob open to reveal tiny figures in an action scene. But a full-size replica of a Rebel X-wing, while too big for the toy chest, packs a lot more punch. This fiberglass-over-steel starfighter was auctioned off by Neiman Marcus last Christmas.

in with a small line of *Star Wars* metal figures in its Action Masters line, its plastic action figures, with sculpting and "attitude" for the play patterns of the '90s, have been such a hit that demand often has outrun supply. The toys have been at or near the top of toy trade industry best-seller lists ever since their introduction.

Lewis Galoob Toys has also won over buyers' hearts with an extensive line of *Star Wars* Micro Machines and playsets, and a new and larger line called the *STAR WARS* Action Fleet.

Applause has scored with meticulously sculptured vinyl figures, Hallmark with Christmas ornaments, Illusive Concepts with movie maquettes and icons with the first-ever authorized prop replicas. And there are costumes, masks, calendars, greeting cards, model kits, new and reissued posters, keychains, refrigerator magnets, postage stamps, framed clips of actual 70mm film prints, chromium art and more to come.

All of that precedes the first of the *STAR WARS*



prequels, targeted for the summer of 1999. In the late 1970s, a Kenner advertising agency came up with a marketing slogan that the toy company used for years. It is even truer today: *STAR WARS* is forever! ♦

Steve Sansweet is the author of *STAR WARS: From Concept to Screen to Collectible and Timar's Price Guide to Worldwide STAR WARS Collectibles*.

Parker Brothers Presents...

SPECIAL ADVERTISING FEATURE

The Force Is In Your Hands!



The entertainment phenomenon known as collectible card games is taking the world by force. What more and more people are discovering is that these games can be easy to learn, inexpensive

and appeal to a wide range of individuals.

A perfect example is the Introductory Two-Player *Star Wars* Customizable Card Game from Parker Brothers. And all you need to get started is one affordable package that contains everything necessary to play.

Developed in conjunction with Decipher Inc., the action-packed *Star Wars* Customizable Card Game allows players to become their favorite *Star Wars* characters—heroes or villains—and recreate the events of George Lucas' enduring trilogy. Players use decks of graphically exciting—and collectible—light side and dark side cards against each other in a series of battles. The winner is the first to run his or her opponent out of cards. Characters move from location to location, and battle using images and descriptions of weapons and vehicles selected directly from the *Star Wars* films.

The ready-to-play *Star Wars* Customizable Card Game from Parker Brothers allows players to jump right into the action. Each box contains two hand-picked, light side and dark side decks, a step-by-step game guide and easy-to-understand rules. Plus, the package includes a 15-card Expansion Set—one rare, four uncommon



LUKE SKYWALKER LIGHT SIDE
DARTH VADER DARK SIDE

and 10 common cards to make each deck more powerful. Once players learn the game, they can add these cards to existing decks. As players become more experienced, they can purchase additional Expansion Sets from Decipher.

Besides being a quick and affordable introduction to this fast-growing game genre, the Parker Brothers *Star Wars* Customizable Card Game includes six exclusive and collectible cards not found elsewhere. Featured are Luke Skywalker and Darth Vader character cards, Death Star location cards, and powerful interrupt cards.

The Introductory Two-Player *Star Wars* Customizable Card Game is available in the game aisle of your favorite stores. And coming soon, look for the Introductory Two-Player *Empire Strikes Back* Customizable Card Game featuring all new cards with images from *The Empire Strikes Back*. Players will be able to combine these new cards with ones from the original game to create even more powerful decks. As the world celebrates 20 years of *Star Wars*, there's no better time to enter the exciting universe of the customizable card game that's based on the classic adventure.

 PARKER BROTHERS



STAR WARS
CUSTOMIZABLE CARD GAME

Master the Amazing Powers of the Force!

© 1997 PARKER BROTHERS LTD. ALL RIGHTS RESERVED. USED UNDER AUTHORIZATION OF DECIHFER INC. STAR WARS™ & THE EMPIRE STRIKES BACK™ ARE TRADEMARKS OF DECIHFER INC. 1995-1996, INC.



THE DIT R I H I T OF LSTAR



*Artists' Visions
Of George Lucas'
Fantastic Universe
Have Been An Integral
Part of the Saga*

BY GARY GERANI

ILLUSTRATIONS

Concept artist Ralph McQuarrie's vision, for *Return of the Jedi*, of Luke Skywalker zipping across the arboreal planet Endor aboard a speeder bike.



Art From The Archives

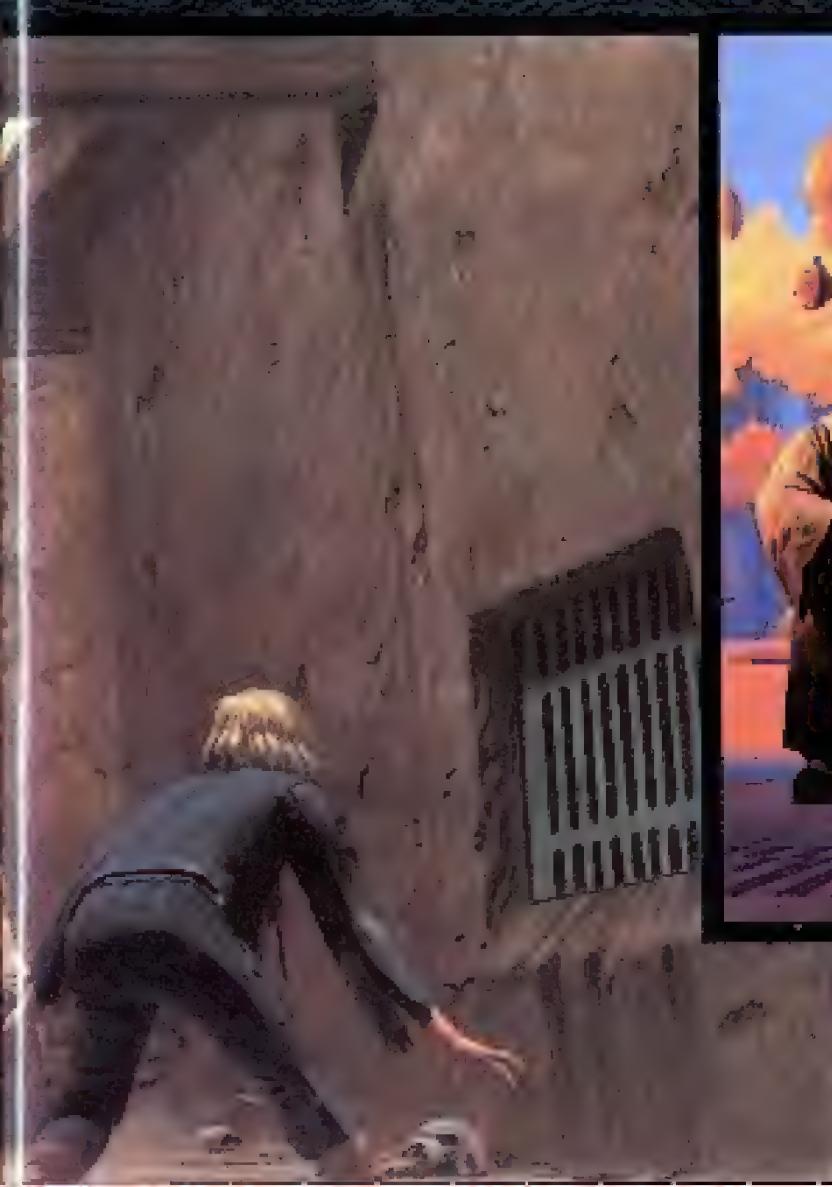
Art that's now part of the Lucasfilm Archives played a pivotal role throughout the production of the trilogy, from concept sketches of creatures and costumes to matte paintings used as backgrounds during filming. Clockwise from top left: Harrison Ellenshaw's matte painting of Boba Fett's Slave I at Cloud City; early sketches of the wampa ice creature and Yoda by Joe Johnston; miniature AT-AT models against an airbrushed background; development sketches by Nilo Rodis-Jamero of snouted aliens, Ree-ees, Odo and the Emperor.





Ralph McQuarrie

Imagine an artist having to create an entire universe based on another man's vision. So it was for illustrator Ralph McQuarrie. Here are several of his interpretations for the *Star Wars* trilogy. Clockwise from far left: production painting of an Imperial TIE fighter closing in on a Rebel X-wing in *Star Wars*; approaching heavenly Cloud City in *The Empire Strikes Back*; Empire's motley crew of Han-seeking bounty hunters; in *Return of the Jedi* Luke defeated a rancor beast; Max Rebo's "jazz-walla" band from *Jedi*.



It was the summer of 1977. We'd been hearing for months about George Lucas' new movie, a grand space adventure boasting dueling spacecraft, exotic droids and a myriad of bizarre alien creatures. We couldn't wait to experience it first-hand. In those days, movie posters were often our first visual encounter with a motion picture. And those early *STAR WARS* posters did much to fuel our expectations.

Before we entered the theater, we were confronted not by a pretentious photo collage of superstar faces—the norm in today's marketing mentality—but rather by a breathtaking, classical-style painting by artist Tommy Jung, who specializes in heroic fantasy illustration. That was the tip-off: *STAR WARS* embraced the swash-buckling romance of the past without apology, updating it with a storyline that was fresh and vital for a receptive new audience.

Art and creative design had played integral roles at every stage of *STAR WARS'* existence—from the initial pitches to Hollywood executives to the posters advertising the release to comic books and other collectibles that the movie's fans craved—and did so with unprecedented success.

"Today, more than 15 years since the release of *STAR WARS*, fantasy art continues to play a dynamic role in the history of the saga," George Lucas said in 1992. "For me, it's been a gratifying creative journey that is not even halfway completed."

That journey began in the mid-1970s. Lucas had completed his screenplay and was looking for ways to turn his script into a motion picture. At the time, Hollywood's attitude toward science fiction was lukewarm, at best. Films such as *Westworld*, *Soylent Green* and *Logan's Run* had been expensive productions that were short on box-office returns. Lucas knew he had to find a way to convince studio heads that his story was different—and, in the process, help them "see" the final product. He realized the best way to convey his exotic vision to no-nonsense movie execs was through a series of illustrations.

"I never really thought *STAR WARS* would become a film when I was working on those original paintings," admits concept designer Ralph McQuarrie, the artist Lucas selected to help create those studio presentations. "It seemed so funky at the time, so vast a project."

Nevertheless, it was McQuarrie's breathtaking vistas that helped convince 20th Century-Fox executives that *STAR WARS* was a worthwhile gamble. His compelling alien landscapes, vehicles and life forms set the style of the film, and when Fox gave the project the green light, McQuarrie stayed on to develop those concepts in greater detail.

He was joined by other accomplished artists. Joe Johnston, Phil Tippett, Ron Cobb and Kirk Baker all contributed astonishing alien and vehicle designs. Aggie Guerard Rodgers and Nilo Rodis-Jamero conceived the imaginative costumes. And, of course, a new age of computer-controlled special effects was inaugurated by the film's Special Photographic Effects Supervisor, John Dykstra, who won an Academy Award for his efforts.

"To make [the *STAR WARS* films], a team of amazingly talented artists and designers had to create creatures, vehicles and environments that began only as words on a page," says Lucas. "Art also became a significant factor in the advertising for the trilogy because each movie poster had to convey the complex moods of the film in a single painting."

One of the very first *STAR WARS* posters was never intended for display in movie theater lobbies. Unlike most '70s film producers, Lucas was a huge fan of science fiction, and recognized the importance of sci-fi conventions as a forum for promoting upcoming film projects. He wanted his movie to have a presence at those events.

(Now it's standard practice to preview such movies at conventions.) Comic book illustrator Howard Chaykin rendered a now-classic poster of an intense, almost Marvel-esque Luke Skywalker brandishing his lightsaber. The image dazzled convention patrons, who had never heard of the

A long time ago



20TH CENTURY FOX PRESENTS
Starring MARK HAMILL
Directed by GEORGE LUCAS

Written and Directed by
GEORGE LUCAS
Produced by
MARK HAMILL
Directed by
GEORGE LUCAS

in a galaxy far, faraway...



A LUCASFILM LTD PRODUCTION STAR WARS
ARRISON FORD CARRIE FISHER
ETER CUSHING
and
C. GUINNESS

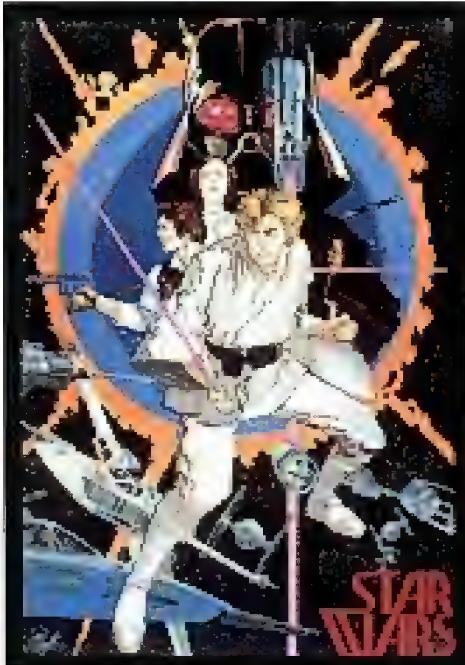
Directed by
KURTZ JOHN WILLIAMS

Music by
JOHN WILLIAMS

DISTRIBUTION PRINTS ON DELUXE TECHNICOLOR

© 1977 Lucasfilm Ltd. All rights reserved.

STAR WARS



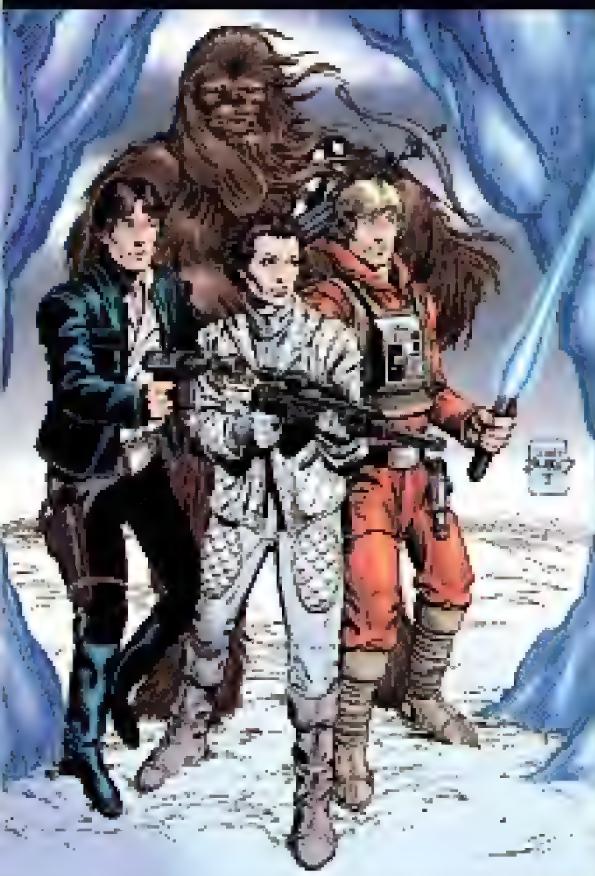
Poster Art

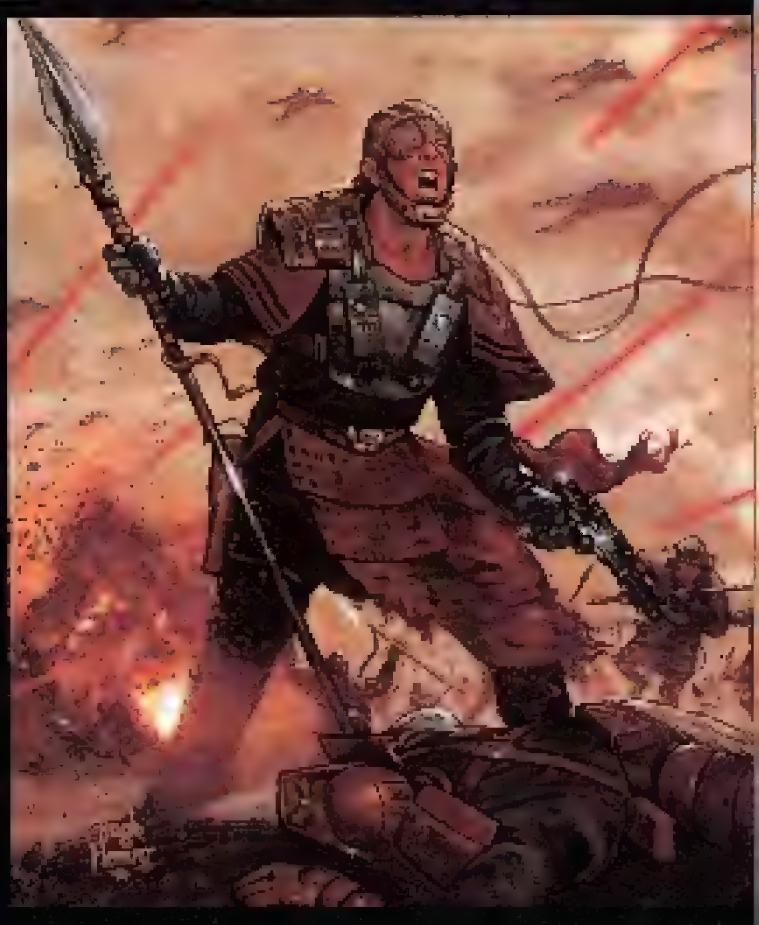
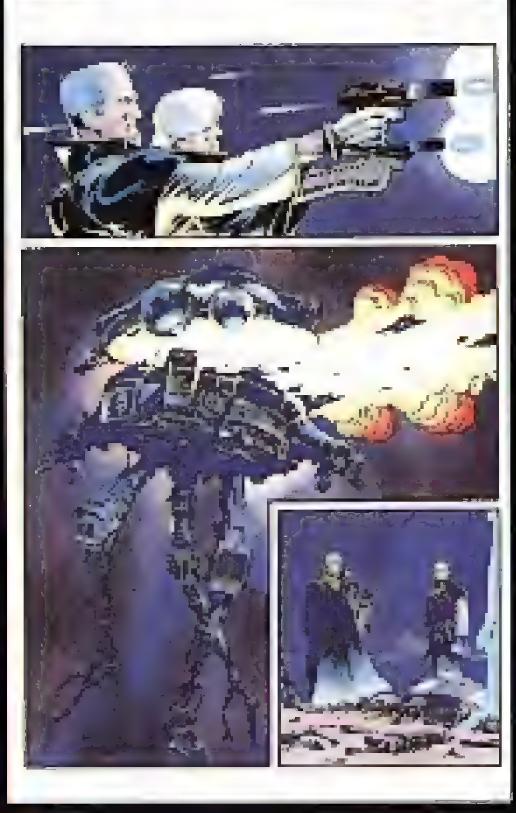
Tommy Jung's romantic movie poster style (left), emphasizing good-versus-evil, was a departure from the usual science fiction poster fare. A 1976 *Star Wars* comic poster by Howard Chaykin (above) is in keeping with comics art popular in the 1970s. A lithograph by Witold Dybowski (below) for the Polish release of *Return of the Jedi*, shows Darth Vader's exploding head and is considered one of the most unusual of all foreign posters.



Comic Art

The space fantasy has continued in *Star Wars* comics from Marvel and Dark Horse. Enlisted to help tell the stories are some of the best comics illustrators in the business. Clockwise from right: Hugh Fleming's painting of Luke and Leia from Dark Horse's *Splinter of the Mind's Eye* cover; Fleming's chilling portrait for a cover from the *Dark Lords of the Sith* series; a page from *Dark Empire II* by Cam Kennedy; a page from Marvel's *Empire* adaptation, by Al Williamson and Carlos Garzon; *Rebel heroes on Hoth*, by Terry Austin, a bonus pin-up in Marvel's *Empire* series; another Marvel pin-up, of Luke and Vader, by Frank Miller.





character but now anxiously awaited his premiere appearance in the soon-to-be-released film.

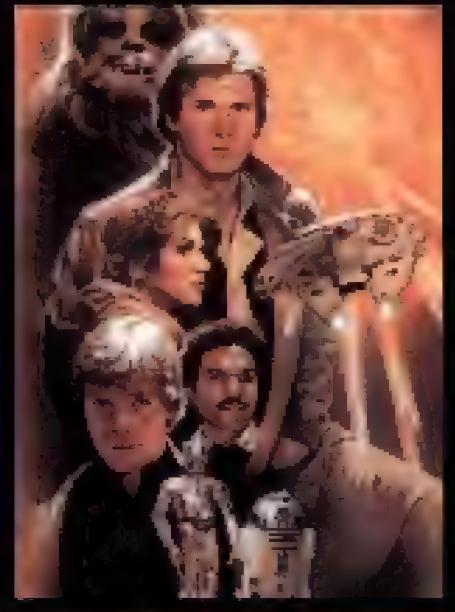
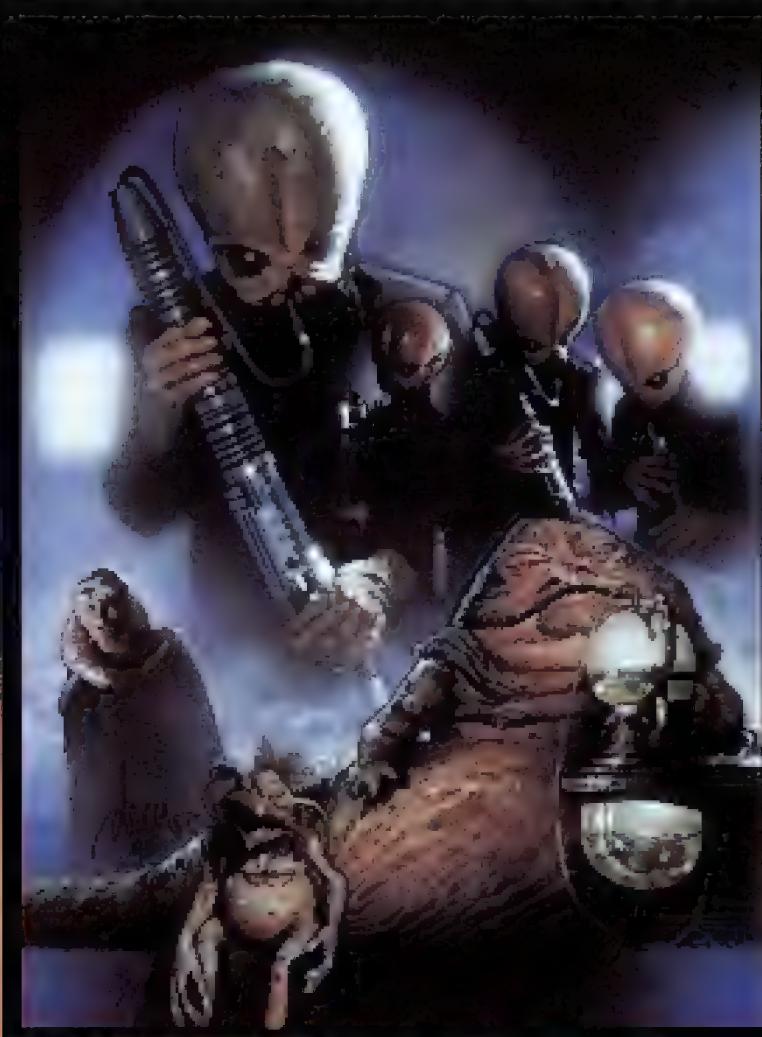
That poster was so impressive that Lucas asked Chaykin to illustrate the official Marvel Comics adaptation of *Star Wars* a short time later. The concept was ideally suited to the wildly fantastic comics medium. The original *Star Wars* comic books, based on Lucas' screenplay and scripted by Marvel veteran Roy Thomas, were enormously successful and inspired an ongoing series of new tales, this time illustrated by Carmine Infantino. Later, young hot-shot artists such as Arthur Adams and Walter Simonson brought their own visions to the series, which continued at Marvel until 1986, following comic versions of *The Empire Strikes Back* and *Return of the Jedi*.

In a related venture, comics legend Al Williamson illustrated the *Star Wars* comic strip, which was syndicated in newspapers across the country from 1981-84. Williamson, a veteran of EC Comics' classic science fiction titles from the 1950s, was heavily

influenced by Alex Raymond, Flash Gordon's creator, and had previously remastered the Flash Gordon newspaper strip. Williamson's elegant line and natural flair for swashbuckling space fantasy were well-suited to Lucas' characters.

Since the late 1980s, Dark Horse Comics has been publishing the ongoing adventures of Luke and his companions, opening up new directions for the characters and allowing artists such as Dave Dorman and Hugh Fleming the freedom to experiment with luminous, breathtaking cover paintings. Just as impressive is the interior line work by Cam Kennedy who, like Williamson, captures the soul of *Star Wars* with his sensitive approach.

Of course, the international film promotion of *Star Wars* enabled artists from different countries to interpret Lucas' flamboyant brainchild. Al-



Drew Struzan

That the saga continues in written form gives fans enormous satisfaction. Struzan, arguably the best movie poster artist of our day, has also illustrated covers for many *STAR WARS* novels. Left: The Bithian band, Fligrin D'an and the Modal Nodes, depicted for the cover of the audio book *We Don't Do Weddings* by Kathy Tyers. Right: Cover art for *Showdown at Centerpoint*, whose action occurs 14 years after the events in *Return of the Jedi*. Below: Cover art for Barbara Hambly's *Children of the Jedi*.

though many foreign posters adhered to the Jung-style heroic composition, including a Spanish poster by twin artists Tim and Greg Hildebrandt, there were some notable exceptions. In Japan, artist Noriyoshi Ohrai played with extravagant, almost surreal color schemes. A Polish illustration for *Return of the Jedi* by Witold Dybowski features the startling image of Darth Vader's exploding head, a nice piece of pop symbolism.

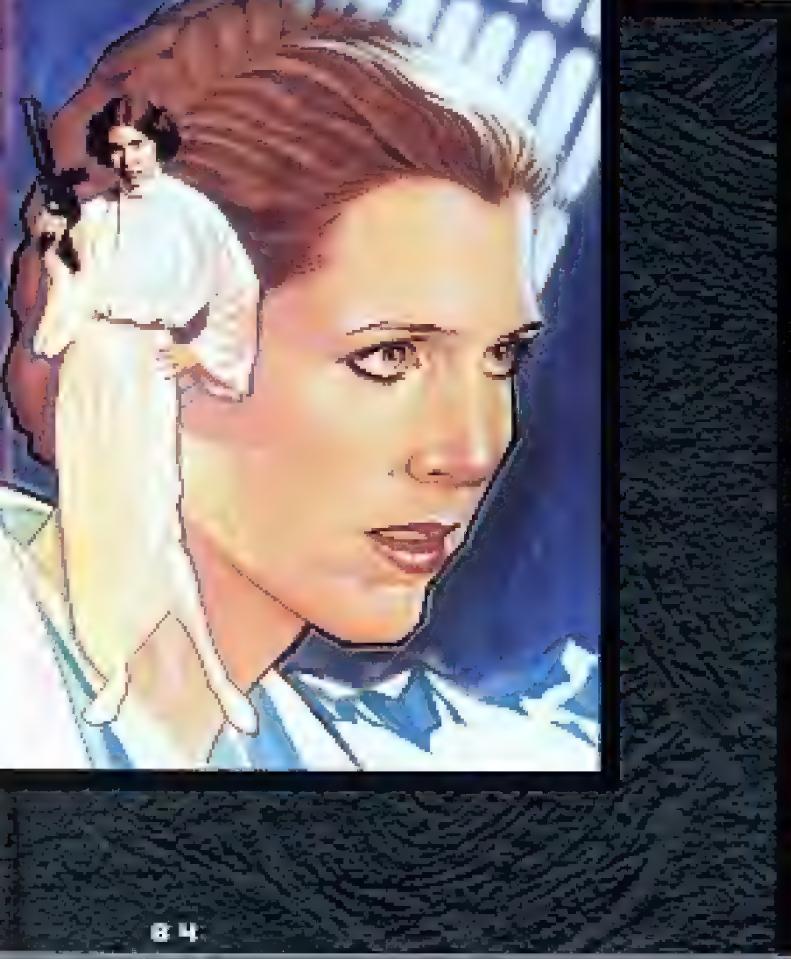
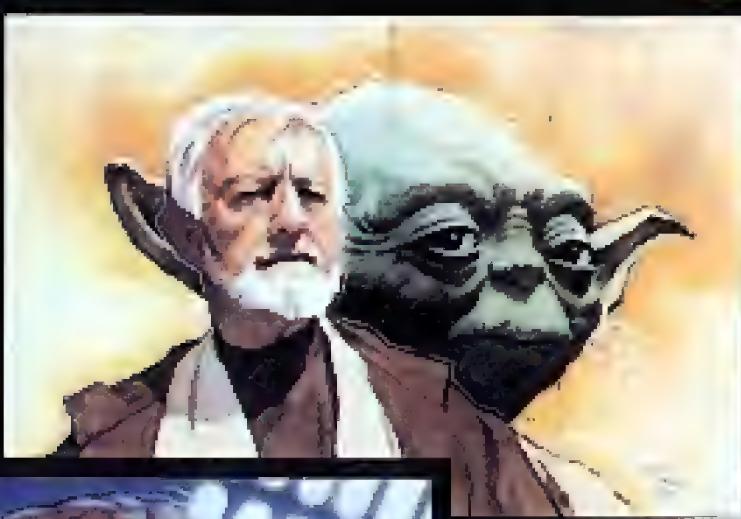
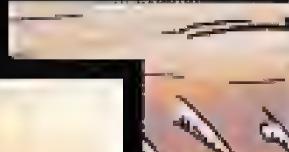
Arguably the greatest movie poster painter of our time, Drew Struzan, began his association with *STAR WARS* back in 1978. For the summer rerelease of the film, Struzan worked with designer Charlie White III on what is commonly referred to as the "circus" poster, an imaginative simulation of a poster seemingly torn from a billboard display. Struzan would later illustrate Lucasfilm's campaigns for *Indiana Jones and the Temple of Doom* and the *Ewoks* TV movies; more recently, he's rendered covers for a series of Bantam hardcover novels based on the *STAR WARS* saga and its characters.

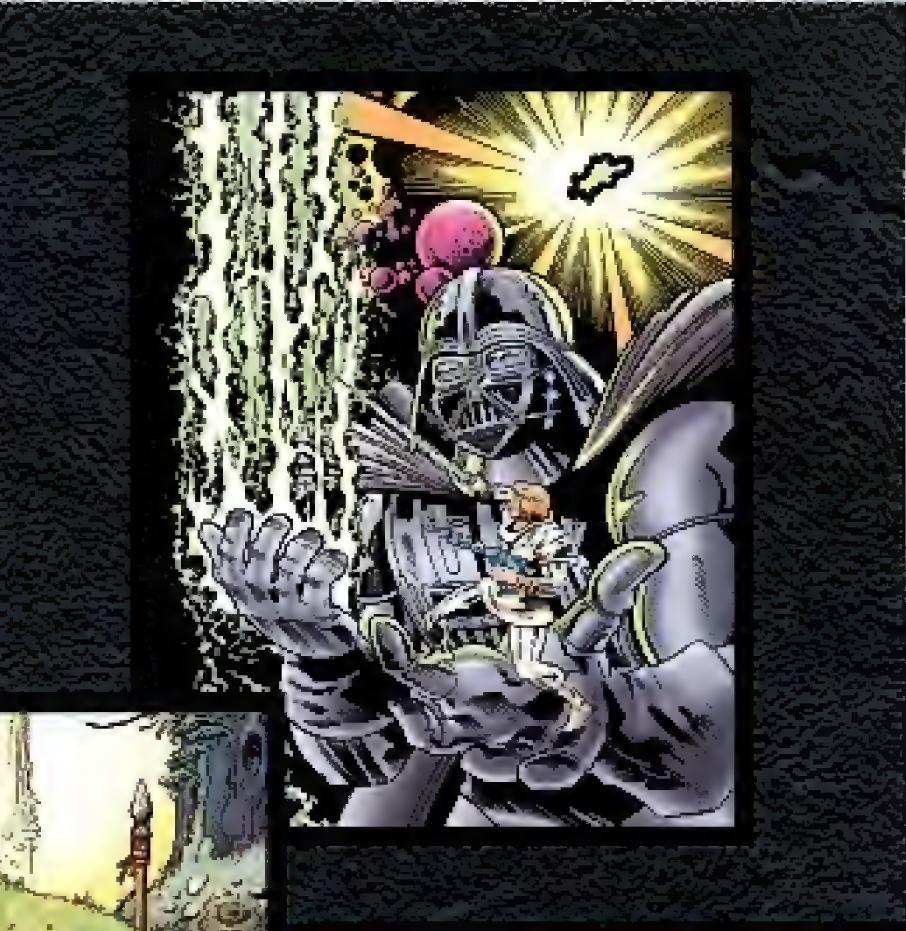
Assembling the various artistic creations into one collection was the goal of 1992's *STAR WARS Galaxy*, a trading-card set issued by The Topps Company that inspired two additional sets of cards, a pair of trade paperbacks



New Visions

New art inspired by the movies has helped build renewed interest in STAR WARS. Clockwise from right: *Salacious Crumb* by comics artist Mike Zeck; *Greedo, the bounty hunter*, by painter Mike Lemos; *Luke and Vader* by the king of comics, Jack Kirby; an *Ewok* by motion picture and comics designer William Stout; *R2-D2 and C-3PO* by Peruvian painter Boris Vallejo; an *Imperial stormtrooper* aboard a dewback by veteran illustrator Al Williamson; *bounty hunter Boba Fett* by comic book artist Rick Buckler; *Princess Leia* by commercial artist-turned-comic illustrator Brian Stelfreeze; *Ben Kenobi and Yoda* by Russell Walks.







Merchandising Art

From lunch boxes to trading cards, Star Wars art has been hot for 20 years. Clockwise from above: a 15-year anniversary commemorative plate by Morgan Weistling; a scene from Empire, by Gene Lemery, appeared on lunch boxes; overseas video packaging showcased movie poster artist John Alvin; Michael Whelan's portrait of Yoda illustrated the cover of a journal; box art for the CD-ROM game Rebel Assault by Greg Winters; and Famous Monsters magazine featured this cover portrait of a Tusken Raider by sci-fi artist Basil Gogos.



and a quarterly magazine. For the first time, fans could revel in original production art, poster and promotion art and art developed for merchandising tie-ins and brand-new interpretations—called “New Visions”—by top illustrators inspired by the movies themselves.

Although the first collection of New Visions was created mostly by comic book illustrators—a veritable who's who of the industry—Series 2 and 3 of Galaxy boasted original work by mainstream artists (Gahan Wilson, Will Vinton, Joann Daley), as well as artists currently designing for motion pictures (Mark “Crash” McCreery, Mike Smithson, John Eaves, among many others). Veteran movie poster painter Joe Smith (*Ben Hur*, *Dr. Zhivago*, *The Birds*) was coaxed out of retirement to illustrate a series of portraits of the main characters, paintings that eventually wound up in the personal collection of George Lucas.

Not surprisingly, licensed products and promotions gave birth to a plethora of memorable *Star Wars* art. Samples of it are featured in the Galaxy sets, ranging from collectors' plates (Thom Blackshear, Morgan Weistling) to lunch boxes (Gene Lefevre) to exquisite Coca-Cola painted posters (Boris Vallejo). Computer games and related graphics soon provided even more directions for the saga's imagery.

Star Wars art is ongoing, just as *Star Wars* the movie lives on, inspiring new generations of fans and future illustrators. George Lucas let the genie out of the bottle when he invited fellow artists to partake in Luke Skywalker's fantastic adventures. Now, we can all sit back and enjoy their breathtaking interpretations in every medium they appear. Like the Force itself, the excitement, romance and imagination of *Star Wars*—on film or in graphic art form—will be with us... always. ♣

*Gregg Cawthon is *EW*'s West Coast editor, based in Los Angeles.*

Expanding Galaxy

As the galaxy of heroes and villains expands, so does the gallery of artistic interpretations of the *Star Wars* phenomenon. At right, the Hildebrandts' take on Prince Xizor, the evildoer from Topps' *Shadows of the Empire* card set; Han Solo and Chewbacca as illustrated by Ray Logo for the Topps' card set *STAR WARS Finest*; an explosive portrait by Chris Moeller of Boba Fett, the bounty hunter, cover art for issue 6 of *Star Wars Galaxy Magazine*.





Special Edition-inspired illustration of a roots and scurvy by Jeff Rebner, color by Robert Ro, inkling by Mark Irwin.

Lucas Home Empire

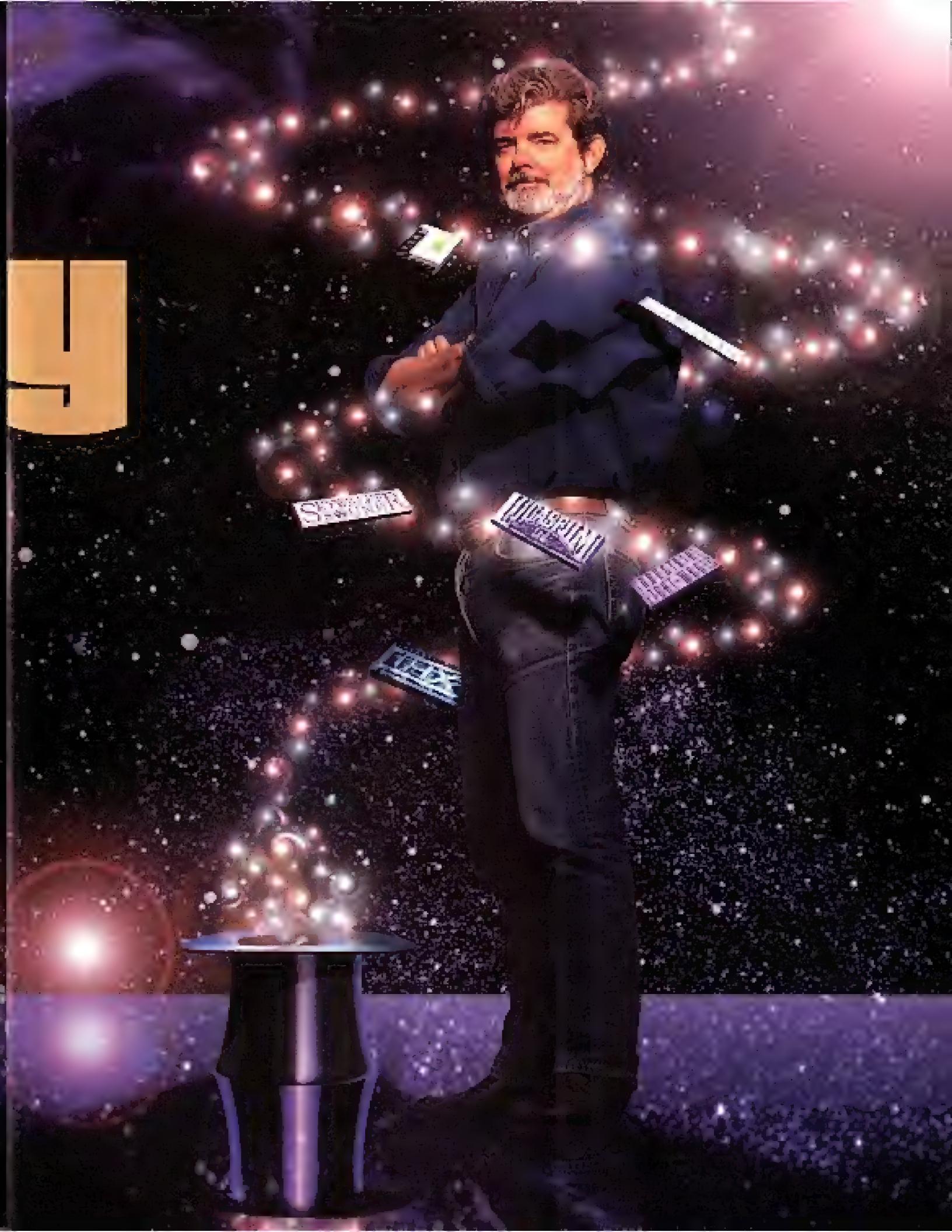
*With **STAR WARS** as the cornerstone, George Lucas has built an impressive and cutting-edge galaxy of businesses*

BY STEVE SANSWEET

Ifall the **STAR WARS** legacies, few are more concrete than the group of companies that grew out of George Lucas' need to put on film things that had never been seen before, and that nay-sayers swore couldn't be done. Today, the Lucas companies are still pushing the boundaries of technology and creativity. And as they gear up for the **STAR WARS** prequels, there's an even greater sense of excitement and purpose than before. It's as if their mission statement was written by Yoda himself: "Try not. Do. Or do not. There is no try."

Three Lucas companies have long been leaders in their fields. Lucasfilm Ltd., the parent company, includes all of George Lucas' feature film and television activities, as well as the business activities of the THX Group and Lucasfilm Licensing. As one of the most successful independent production companies in the world, its feature films have garnered 44 Academy Award nominations and 17 Oscars. It has produced six of the top 20 box-office hits of all time.

In television, *The Young Indiana Jones Chronicles* received 25 Emmy nominations and 11 awards. THX, which first set the standards for quality film presentation in theaters, is now having a major impact in the home. And Lucasfilm Licensing, which carefully nurtured the **STAR WARS** property during the commercially "quiet years"—from about 1985-91—today represents one of the hottest licensed properties in the marketplace.



4

SEVEN

THREE

The LucasArts Entertainment Company is one of the world's leading developers and publishers of interactive entertainment. Its *Star Wars*-based CD-ROM and video games consistently top the best-seller lists, and many of its originally created games are not far behind with their challenging play and creative sense of humor. LucasArts' titles have won more than 100 industry awards.

Lucas Digital Ltd. incorporates two divisions—Industrial Light & Magic (ILM) and Skywalker Sound. Beginning with its pioneering work on *Star Wars*, ILM virtually created the modern visual effects industry, and 20 years later is still the undeniable leader in an ever-changing field. In the past 17 years, ILM has won 14 Academy Awards for Best Visual Effects and nine technical achievement awards. It has worked on well over 100 films and played a key role in six of the top 10 box-office hits of all time, including the *Indiana Jones* series, *Terminator 2: Judgment Day*, *Forrest Gump* and *Jurassic Park*. Skywalker Sound is one of the largest and most versatile audio post-production facilities in the entertainment industry, and has received 10 Academy Awards for Outstanding Achievement in Sound and sound effects editing.

Lucasfilm itself has gone through a series of transformations over the years. Between 1977 and 1985, it concentrated on making the *Star Wars* and *Indiana Jones* films and started up ILM, Licensing, THX and a computer division. "Even back then, George was investing to bring digital technology into the filmmaking process," says Lucasfilm president Gordon Radley. "Out of the first computer division sprang a number of businesses and technologies: interactivity in the form of games from LucasArts; ILM's computer-graphics department; Pixar, which we later sold [and which then produced *Toy Story*]; and our Droid picture- and sound-editing technologies, which were acquired by Avid."

The period from 1985-89 was one of professionalization, Radley says. "We set up separate operating units for accountability and management responsibility." By 1989 there were 10-12 divisions all under one corporate umbrella, so film production was retained in Lucasfilm and everything else was put into a subsidiary called LucasArts. The divisions were then grouped according to their commonality, but there was still



a tug when it came to strategic and capital needs. Another reorganization in 1993 led to the current three-company structure.

"During that period, the digital advances that George had pioneered were finally coming to fruition and creating a revolution in the entertainment industry," Radley says. "We expected turbulence and chaos in the industry, and we wanted to be nimble and able to address the future without being tied to any particular platform or hardware." Since 1993 the company has been more successful than at any point in its history, from a revenue and profit standpoint.

While George Lucas is chairman of his companies, he leaves the day-to-day operations to his top managers. "George is very good at being the chairman of the board," Radley notes. "He's sees the big picture, he's a company builder as well as a filmmaker, someone interested in education, and a person who creates unique work environments."

But having an owner who is also a client is a fairly rare situation. "If George needs special effects from ILM, he negotiates with them," Radley says. "The next day, he may make decisions about investing millions in new technology for ILM. But rather than seeing this as purely a numbers game, he'll look at how he and other filmmaker clients could take advantage of that new technology."

The next *STAR WARS* trilogy, Radley believes, is an opportunity, not a necessity. "These companies have been more successful than ever; the prequels just kicks it all to a different level."

At LucasArts' new headquarters near Skywalker Ranch, president Jack Sorenson is equally optimistic about the future of his business. In an industry where well-known players have been bought up, gone out of business or seen their lines shrivel, LucasArts is more successful than ever, with a library of 26 titles—17 based on *STAR WARS* or Indiana Jones—not including add-on programs or games ported to different systems. Its games are distributed in more than 30 countries and translated into seven languages.

What accounts for LucasArts' success? "From the beginning, the strategy hasn't changed," Sorenson says. "We have George Lucas as an example. He's creative, quality-oriented and story-oriented, but also aims at a very large audience. We've tried to avoid the fads in the industry and build good quality products—not a lot of them—but each one getting attention and each one an event when it hits the marketplace."

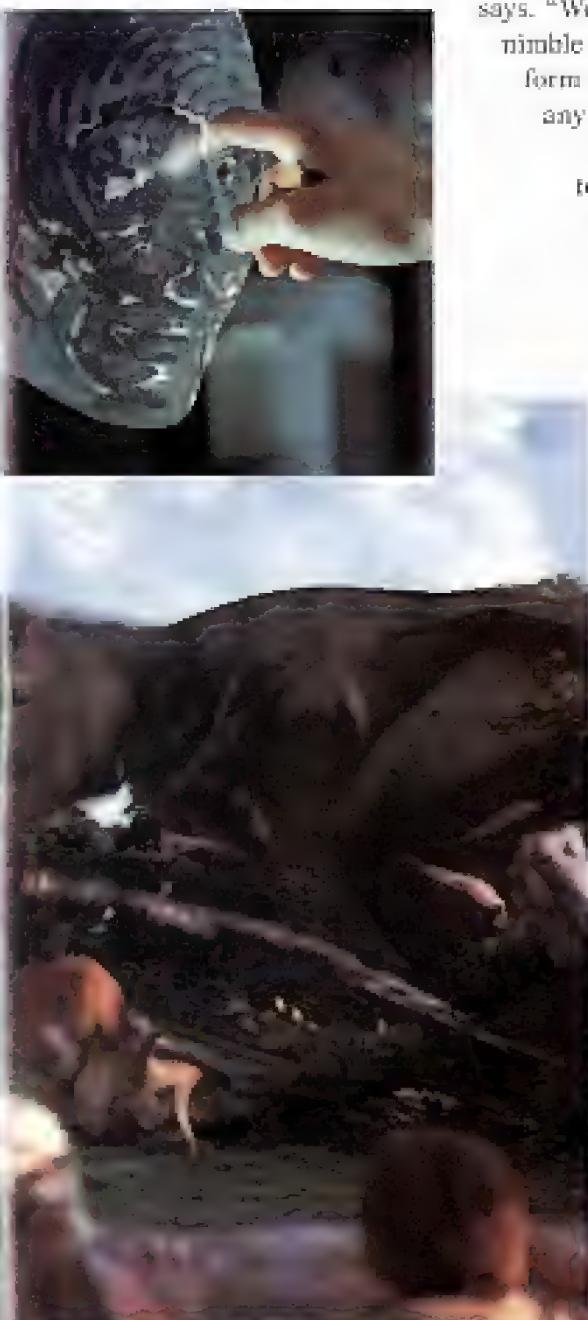
Lucasfilm's games operation—which became LucasArts—was launched in the early 1980s as a small group of about a dozen developers and has slowly evolved. "I view LucasArts as being no different from film or television or music, where you're really taking a gamble on every project based on its creative content and whether it's interesting and attractive and what people want," Sorenson says.

"No one is successful every single time, and you have the technological uncertainty layered on top, but LucasArts does have a reputation as one of the most highly regarded developers in the world."

Risk is involved at every turn. "Two years ago when we said we were developing a *Shadows of the Kitipire* game for a new cartridge platform, the

Nintendo 64, a lot of people thought we were nuts, but it will be one of our most successful titles," Sorenson says, referring to the recently released video game tied into *Skulltua*, the *STAR WARS* multimedia project launched last year. The game is likely to join such LucasArts best-sellers as *Rebel Assault*, *X-Wing* and *Dark Forces*.

Around the same time LucasArts released *Shadows* for the Nintendo 64 last December, the company also came out with versions of the CD-ROM games *Dark Forces*



*The emergence of Industrial Light & Magic has been one of the most enduring aspects of *STAR WARS*. The company that revolutionized the special effects business has recently tapped the creative powers of the computer and forged into digital moviemaking with such films as (from top) *Willow*, *The Abyss*, *Death Becomes Her* and *Jurassic Park*. Left: ILM stalwarts at work.*

and
Rebel As-
sault II for
Sony's Play Station.
The first quarter of '97
will see the introduction of
X-Wing vs. TIE Fighter, Re-
bellion, a strategy game, and
Jedi Knight, to coincide with the
theatrical release of the *STAR WARS*
Trilogy Special Edition.

"That body of products, across
multiple genres and multiple platforms,
just hasn't been done before," Sorensen
says, "and that in many ways is only a

bit out of his top hat—has long symbolized what its 700 employees do practically every day. "Our mission is to provide the best state-of-the-art visual effects and computer animation for motion pictures and to produce the best visual effects for television commercials, which now makes up about 25 percent of our business," says Jim Morris, president of Lucas Digital and general manager of ILM.

The addition of advertising work allows a cross-fertilization between the feature and commercial sides, and gives ILMers the chance to do projects of varied lengths and to play different creative roles. Morris notes, "When some of those people who produce or direct commercials come back to the feature side, they're better able to get into the heads of feature directors and get on the screen what they want. Conversely, in features, there's a longer period of time to do research and development, and that technology can then be applied to the commercial group."

What's truly amazing is that ILM has managed to stay on the cutting edge of the industry that it created 20 years ago, despite constant and revolutionary technological changes. "One of the main reasons ILM is what it is, is because of George [Lucas]," Morris says. "He started it to figure out a way to do the kinds of images he wanted in the *STAR WARS* films. Despite the fact that he never comes across as a techie, he has a high level of comfort and interest in [high technology]. There have been times when ILM wasn't exactly a profitable operation, but George kept it going to support his work and that of other filmmakers." Lucas' commitment and the happy convergence of a large number of creative and technical people over the years have created the kind of *esprit de corps* and culture that has served ILM well in the face of increasing competition.

Good projects breed more good projects, and ILM has had a large number of top-notch director clients who have constantly sought more and better visual effects. "All of our best innovations have resulted from the need to solve specific problems on projects," Morris says. Thus, among many other breakthroughs, ILM can boast:

- * The first "morphing" or on-screen transformation sequence, in *Willow*.
- * The first creation of a wholly computer-generated (CG), three-dimensional character, the "pseudopod" in *The Abyss*.
- * The first main character "built" from computer graphics, the liquid-metal cyborg in *Terminator 2: Judgment Day*.
- * The first CG human skin texture, in *Death Becomes Her*.
- * The first use of digital technology to create realistic characters—dinosaurs—with skin, muscle and texture, in *Jurassic Park*.
- * The first 3-D photo-real cartoon character, in *The Mask*.
- * The first fully synthetic speaking characters with distinct personalities and emotions, the ghosts in *Casper*.
- * The first CG hair and fur, in *Jumanji*.

For the coming years, ILM has already set a number of lofty goals. "Technologically, we want to create tools that are easier for

"We have George Lucas as an example. He's creative, quality-oriented and story-oriented, but also aims at a very large audience."

warm-up for what we expect to be doing for the prequels. As the prequels come together, I think all the companies will be working very closely with one another. We'll continue our tradition of taking hints from what's in the film and extrapolating on them."

South on Route 101 from LucasArts is ILM, housed in a nondescript industrial park in San Rafael, Calif. The company logo—a magician pulling a tab-

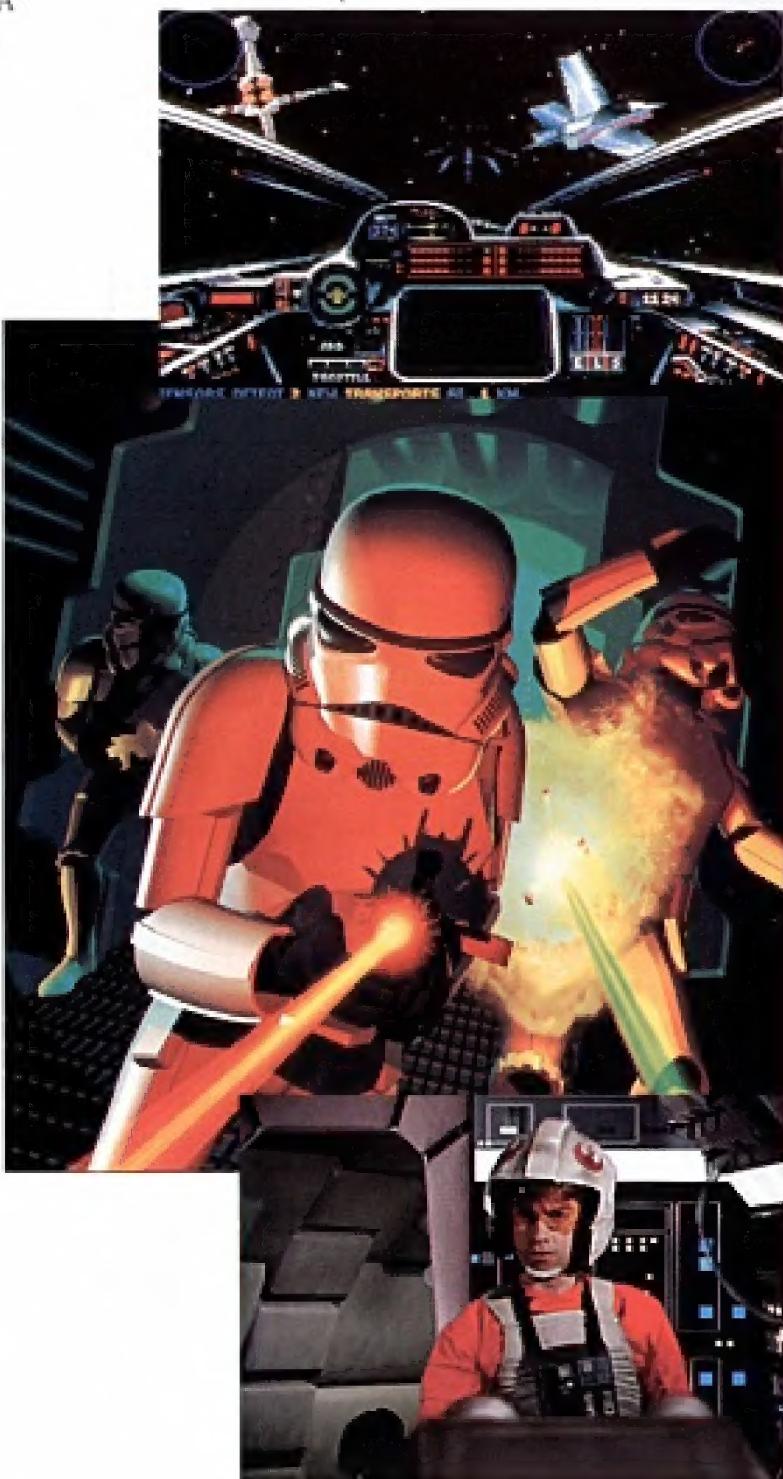
the artists to use in order to create the kinds of images that directors want," Morris explains. "We're also seeking faster processing of data in order to get more on screen in shorter periods of time, and to bring the cost of that imagery down."

And for those fans who pine about the "death" of traditional prop and model-making for the movies, Morris notes that the demise has been much exaggerated. "A few years back, people thought we had seen the end of stage shots with miniatures," he says. "But quite often the traditional solutions are the best, especially with things like pyrotechnics. Our model shop and motion-control photography operations are still going strong."

Another part of Lucas Digital is Skywalker Sound. Its vice president and general manager, Gloria Borders, has personally supervised sound editing on some of the biggest films of the last 10 years, including *Terminator 2*, for which she won an Academy Award. The unit is headquartered in the 145,000 square-foot Technical Building at Skywalker Ranch. Borders oversees a facility that has five mixing rooms, numerous edit bays, transfer rooms and a large scoring stage that's been used by everyone from country singers to symphony orchestras. There's also a Foley (sound effects) stage and a commercial sound unit.

George Lucas has asked Borders to redefine the state of post-production on films when it comes to sound, and to make Skywalker Sound ready for the all-digital future, not only for the *STAR WARS* prequels but for the multitude of outside projects that Skywalker Sound services. Besides state-of-the-art technical facilities, Skywalker Sound also offers on-Ranch accommodations and overall top quality at "prices that are beyond competitive," Borders says. "We have turned around the perception that we are too far away, too expensive or that we only work on George's projects," Borders says. "Plus, we have a talent pool that definitely is the best in the world."

Besides its own logo and that of *STAR WARS*, perhaps the next most recognizable, if sometimes misunderstood part of Lucasfilm is its THX Group, which strives to provide the finest in film presentation, whether in a movie theater or at home. "The impetus [for its creation] was George Lucas' desire to improve film standards in exhibition in the early 1980s," says Monica L. Dashwood, the division's general



LucasArts Entertainment Company has emerged from the Lucasfilm business empire to become a pioneering leader in the video and PC game industry. Among the best-selling titles from LucasArts are *X-Wing* (top), *Dark Forces* (center) and *Rebel Assault II*, the sequel to the popular original.

manager. "He was frustrated when he went to theaters to see *Return of the Jedi* and found that some of the special effects and sounds they had worked so hard to create were lost in the presentation."

With a small group of engineers, Lucasfilm found the most effective way to duplicate the designs of the mixing room and translate them to the theater setting. Today THX is known for establishing standards in theaters and in homes. THX isn't a film format or the encoded sound information on a film, but rather the

What appears to be a grand Victorian manse is actually the main office building at Lucas' Skywalker Ranch.



design of the playback environment. There are specific criteria that hardware manufacturers have to meet in order to get the THX trademark.

THX is now used on 1,400 theater screens, 35 percent of them outside the United States. The division works with more than 55 equipment manufacturers on the home-theater side. On the software side, through its THX Digital Mastering operation, the division certifies the quality of the transfer of a film to laser disk or videotape, the latter pioneered with the release of the *STAR WARS* trilogy in late 1995. "We make sure that the colors and sound are as close to the original master film as possible," Dashwood says. There are now well over 100 tape and disk titles that have received the THX mark.

Another THX unit, the Theater Alignment Program, works with studios to review prints of films when they come from labs and before they go to theaters. Later, a freelance staff of up to 400 people goes to selected films to evaluate how they are being presented in theaters across the country.

For some fans, Lucasfilm means three-inch *STAR WARS* action figures or trading cards or a new novel. The man behind all that is Howard Roffman, vice president of licensing. How does he explain the huge revival of interest in the original trilogy years before the next trilogy is scheduled to be released?

"One reason is that *STAR WARS* made such an impact on people's lives the first time around," Roffman says. "It wasn't something that you forgot after you left the theater; it stayed with you in so many different ways. As the original audience grew older, *STAR WARS* not only retained its relevance, but became a reminder of a lot of things for people as they went through different phases of their lives. *STAR WARS* is a timeless saga. It speaks as much to this generation as to the prior generation."

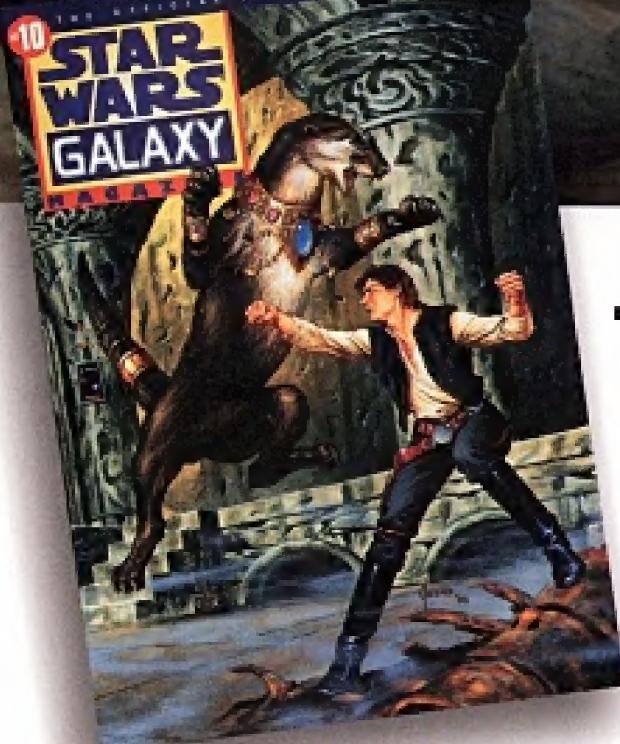
STAR WARS as a licensed property is stronger and broader today than ever before, Roffman explains. "That's because it's not only small kids buying products, but also grown-ups. Our philosophy is that we're not trying to drum up demand, we're satisfying demand. *STAR WARS* is too important, even 'sacred' to people, because it means something very personal to them. Everything we've done has been out of a belief that this is a product that has some integrity which will bring added enjoyment to people who are into *STAR WARS*. In virtually every case, the demand was there beyond our wildest expectations, and people just came back hungry for more."

The rerelease of the trilogy on video in late 1995, spurred by better technology, also fed demand. In fact, 20th Century-Fox Home Video sold three times more tapes than it had expected—nearly 30 million worldwide.

Lucasfilm Licensing tries to stay in touch with its audience to see what fans want, and has been aiming its products and promotions at older children and adults. But now the division sees younger children as part of the mix. In seeking licensees, Roffman says, it looks for companies with size and clout, but also those with a passion for *STAR WARS*. He points out that all six episodes, including the upcoming prequels, are all one story, and that "classic" *STAR WARS*, the original trilogy, will always remain one focus of licensed products.

"There can definitely be too much of a good thing, and it's our responsibility to keep *STAR WARS* enjoyable for the millions who love it," Roffman says. "We're not perfect, and it's possible we'll make some missteps along the way. But I don't think we'll ever again have the perception that existed after *Return of the Jedi*, that *STAR WARS* was dead, was over. I think we've learned 20 years after the original that it's never going to be over. The task now is to produce the new trilogy, see where that takes us and keep *STAR WARS* interesting and meaningful for many generations to come." ♦

BEFORE YOU SEE IT AGAIN FOR THE FIRST TIME...



...READ ABOUT IT HERE! TRILOGY SPECIAL EDITION ISSUE!

- Exclusive **STAR WARS TRILOGY: Special Edition** news
- Interview and portfolio of cover artist JOE JUSKO
- Poster: new scenes, characters, vehicles, and creatures from **Special Edition**
- All-new roleplaying fiction tying into the **Special Edition**
- Exploring the movie scripts – and much more!

DELUXE COLLECTOR'S EDITION BAGGED WITH:

- JOE JUSKO Cover Gallery card!
- **STAR WARS TRILOGY: Special Edition** card with Jabba the Hutt!



#10 COMING THIS JANUARY!

THE FORCE IN HANDHELD GAMES



MILLENNIUM FALCON HANDHELD GAME

HANDHELD LCD GAME W/ DARTH VADER JOYSTICK



WHAT GOOD IS A VILLAIN IF YOU DON'T USE HIM, ABUSE HIM, AND PUSH HIM AROUND? WITH THE STAR WARS 3-D JOYSTICK GAME, PLUG IN THE DETACHABLE, DARTH VADER FIGURE FOR MORE CONTROLLED MAYHEM. OR BLOW THE DARK SIDE OUT OF THE SKY WITH THE HYPER-REAL 3-D MILLENNIUM FALCON LCD GAME. ITS CONCEALED GAME SCREEN OPENS UP FOR SOME SERIOUSLY SINISTER GAMEPLAY.

LET 'EM KNOW WHO USES THE FORCE WITH THE STAR WARS TRILOGY HANDHELD GAMES FROM TIGER.